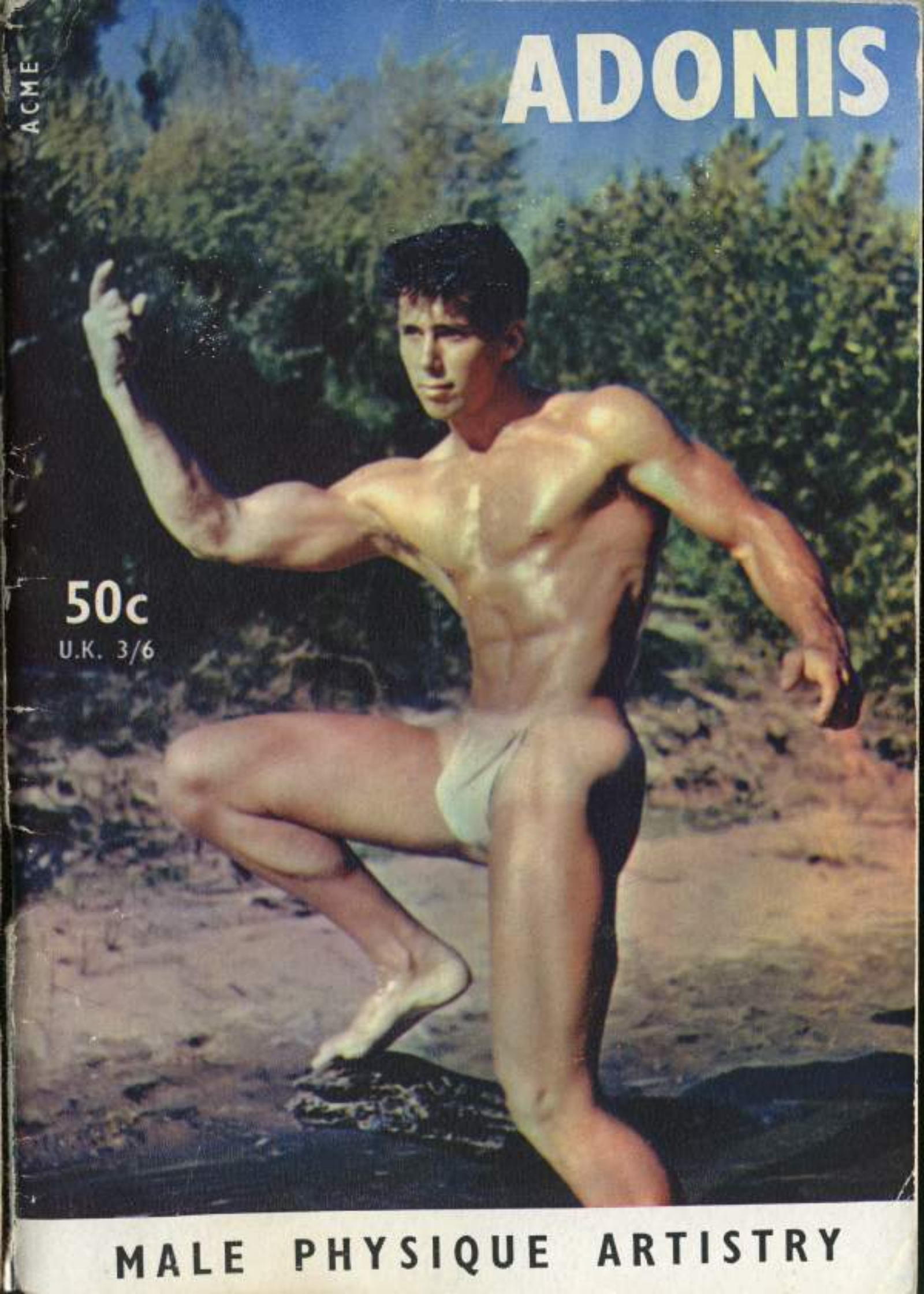
ACME
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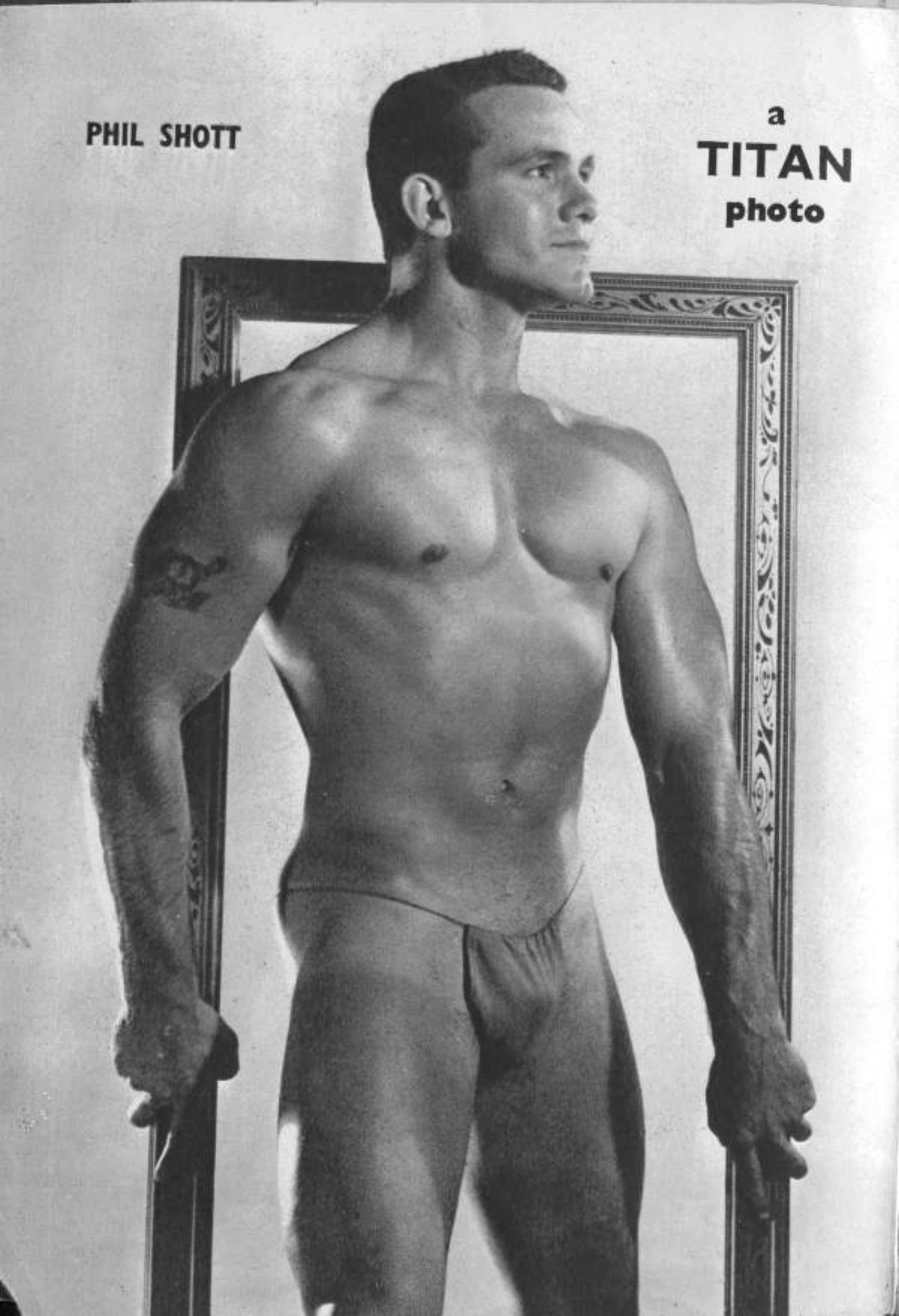
MALE PHYSIQUE ARTISTRY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TITAN
photo

AUGUST 1961

VOLUME FOURTEEN

adonis

Editorial

Dear Readers,

Every so often we read in the daily press about some new movement to safeguard the nation's health and to improve the physique of its youth. We hear of conferences, proposals, committees, sub-committees but it is very rarely that we ever hear of any tangible result of these various free-for-alls.

Inspiration plays an important part in getting a young man to better himself. This inspiration could be put forward either orally, editorally or pictorially and we feel that ADONIS magazine serves the last purpose by presenting in its pages so many photographs of healthy, handsome, virile young men—proud of their strength and energy, ready to conquer the world.

From almost every page of ADONIS magazine these god-like anbassadors of health and strength shout their inspirational messages, through the glory of their bodies, to all of you to get up and help yourself also to the joys of life and living like they do.

So while these high-level conferences and committees are busy exercising their jaws, our young ambassadors in ADONIS give you the evidence of their god-like physiques as the best reason in the world to start now on the road to a healthier and happier life.

EDITOR

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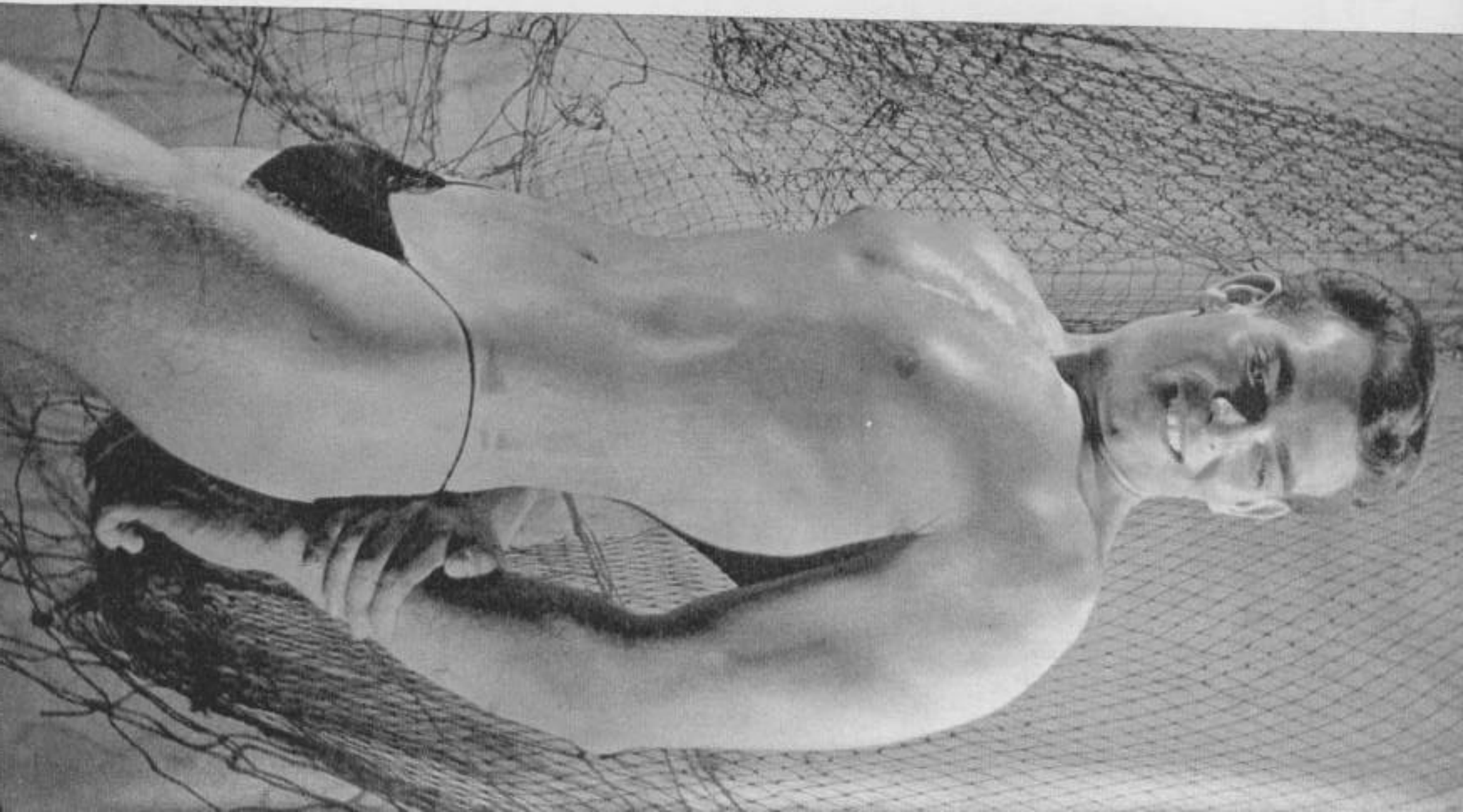
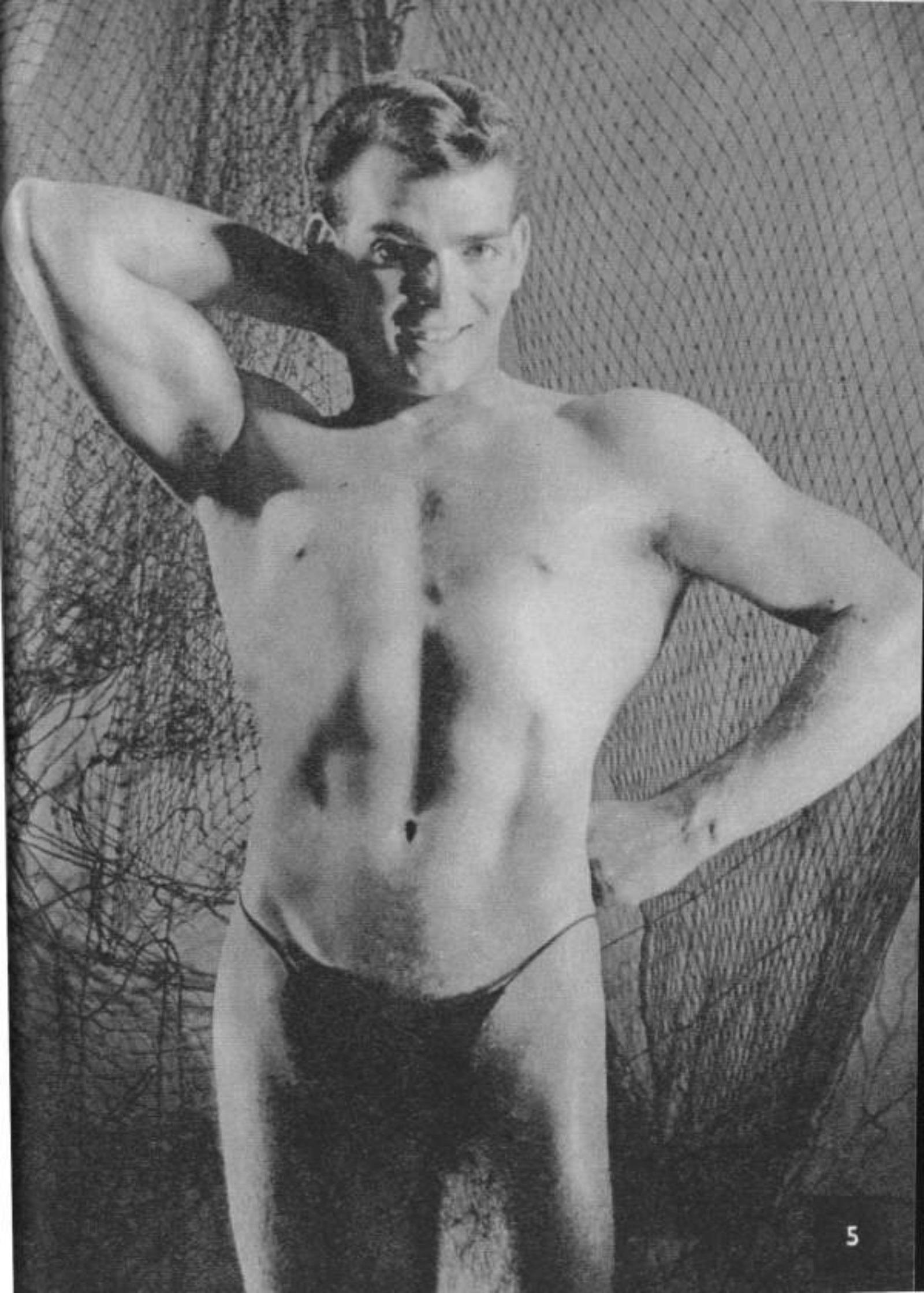
All subscriptions should be sent direct to Adonis Ltd. at the above address.

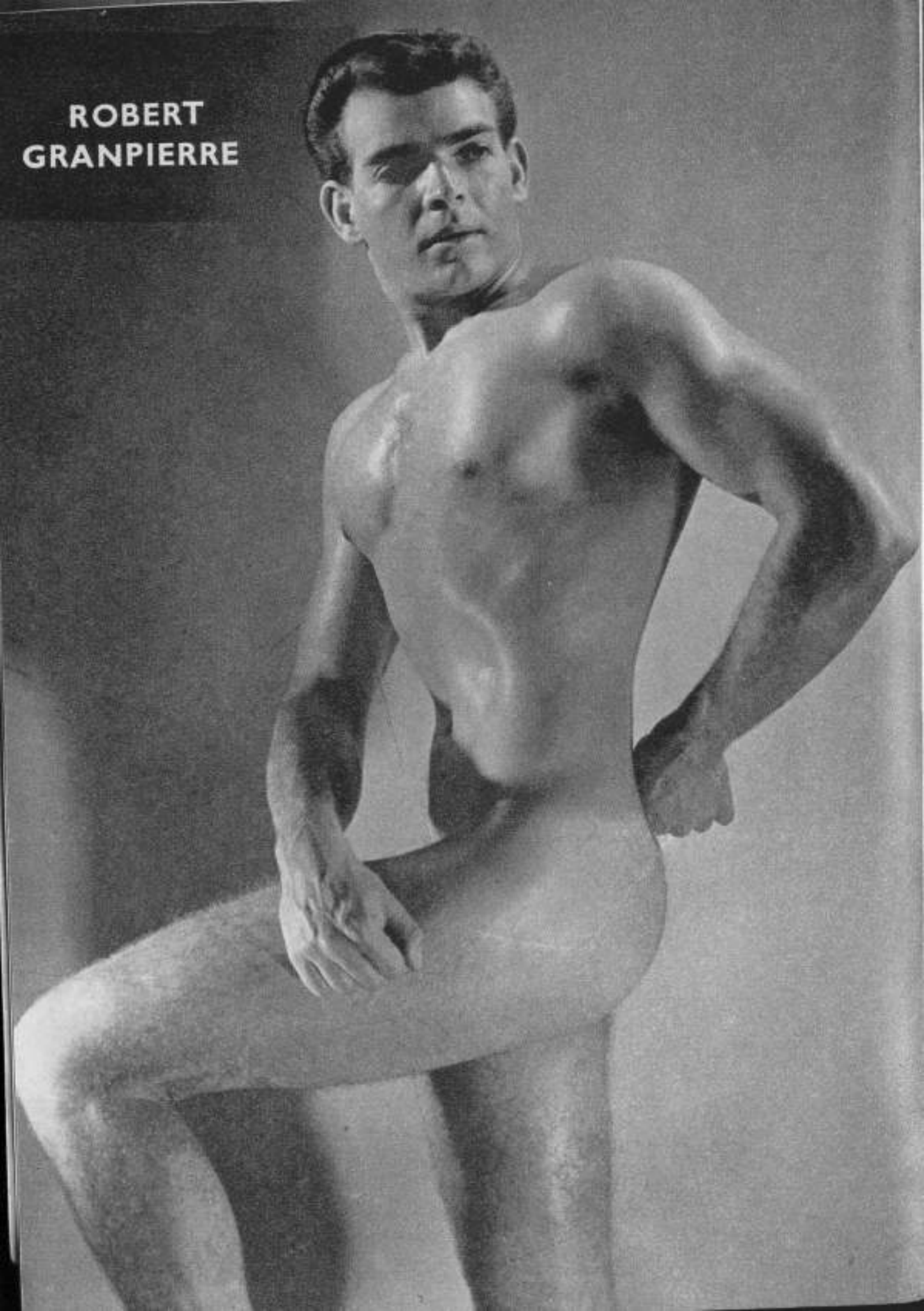
ROBERT GRANPIERRE

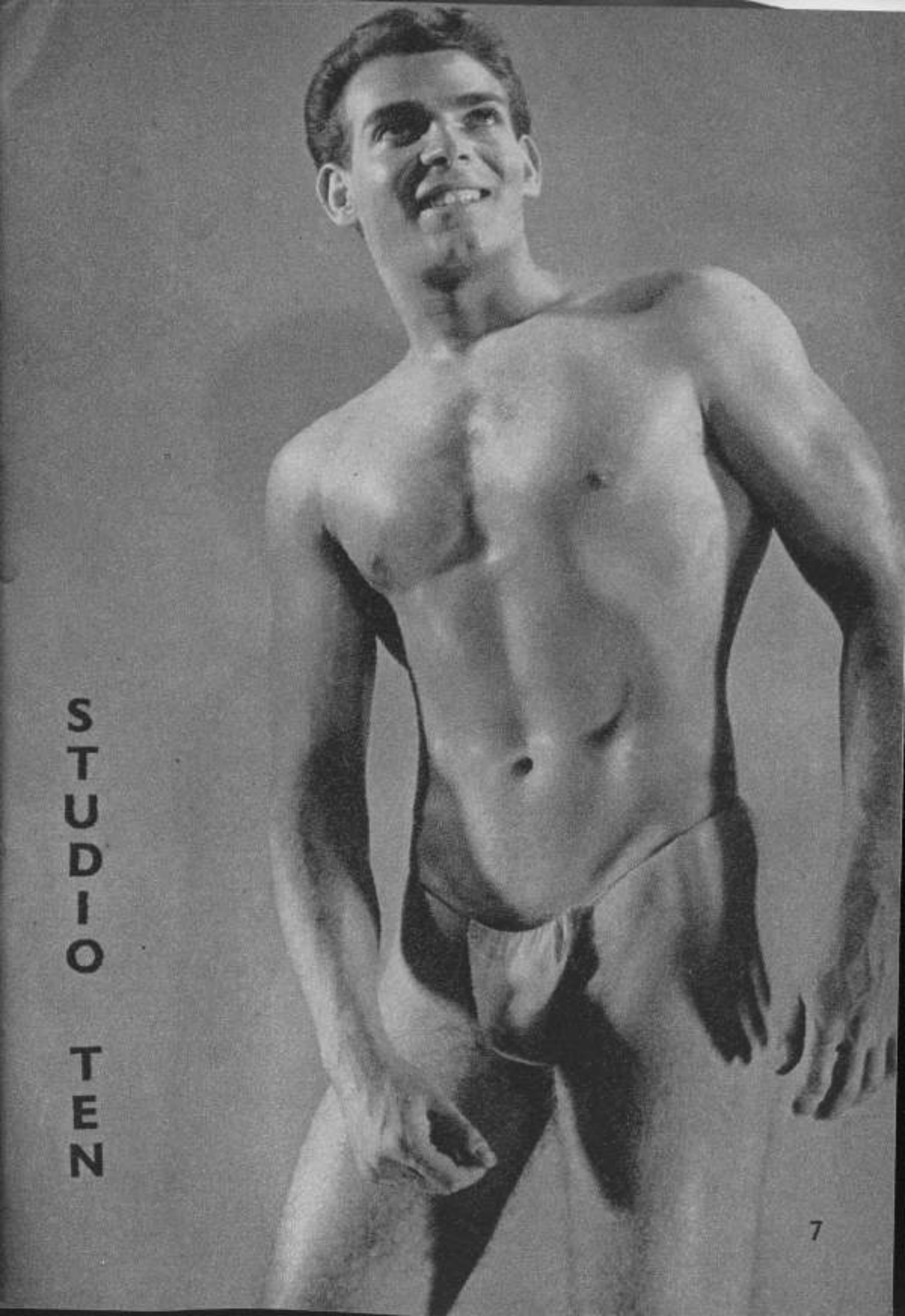
STUDIO TEN

This seventeen year old French youth was spotted by a British photographer just prior to his return to France and rushed before the cameras! While not of the Mr. Universe calibre, we still felt that he was an example of modern youth and we hope after looking at his work on these pages you will also agree.



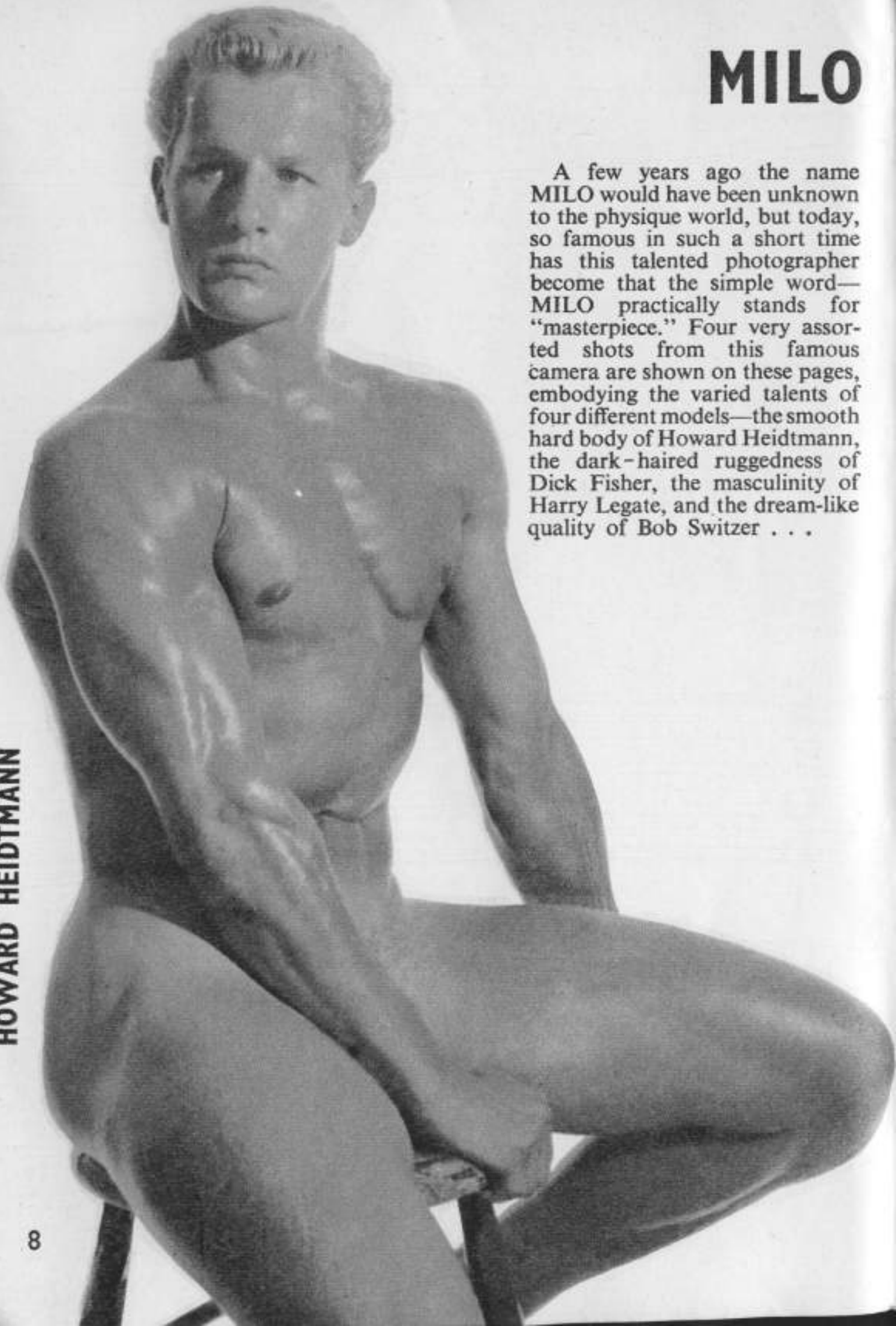



ROBERT
GRANPIERRE


STUDIO TEN

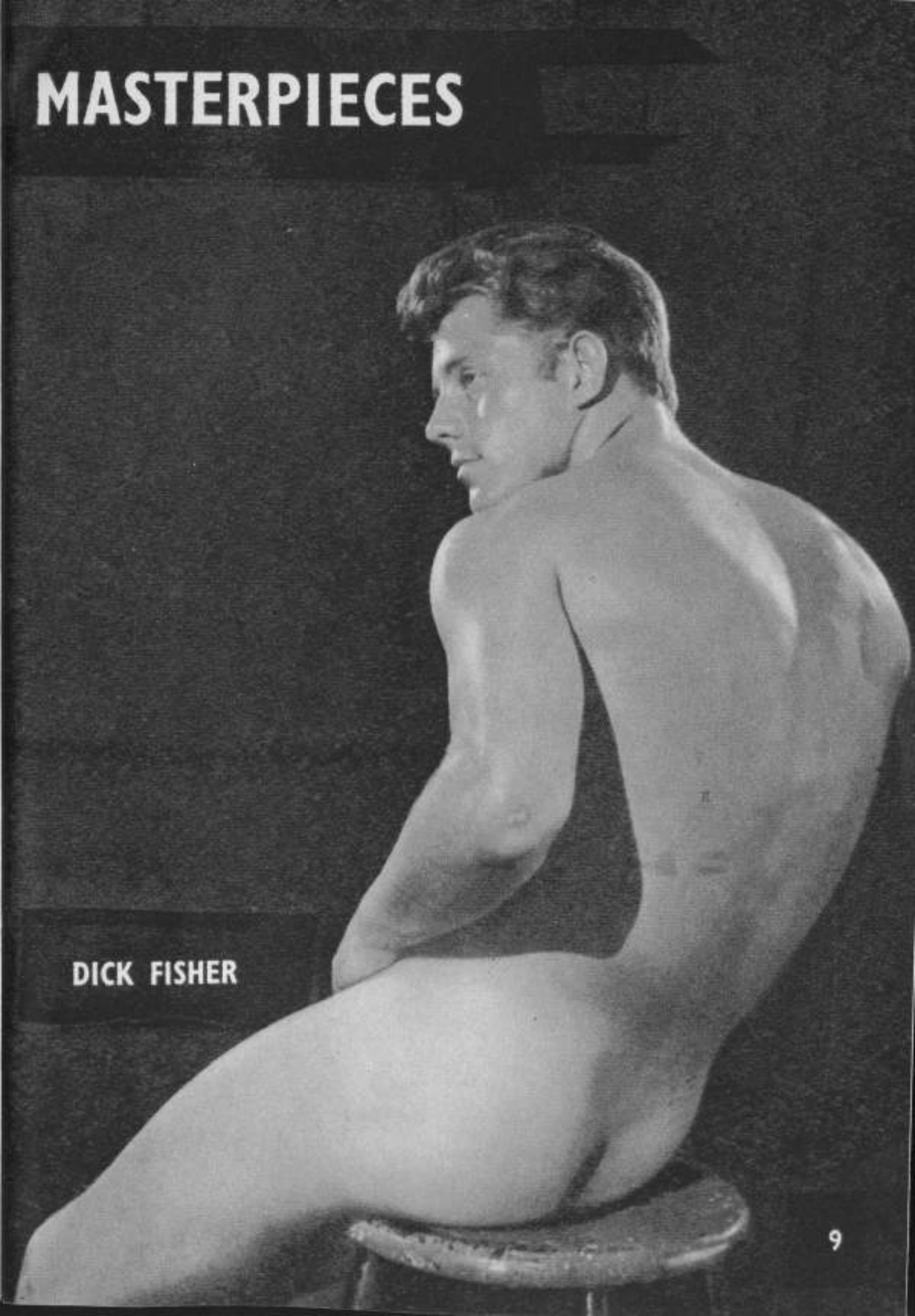
MILO

A few years ago the name MILO would have been unknown to the physique world, but today, so famous in such a short time has this talented photographer become that the simple word—MILO practically stands for "masterpiece." Four very assorted shots from this famous camera are shown on these pages, embodying the varied talents of four different models—the smooth hard body of Howard Heidtmann, the dark-haired ruggedness of Dick Fisher, the masculinity of Harry Legate, and the dream-like quality of Bob Switzer . . .

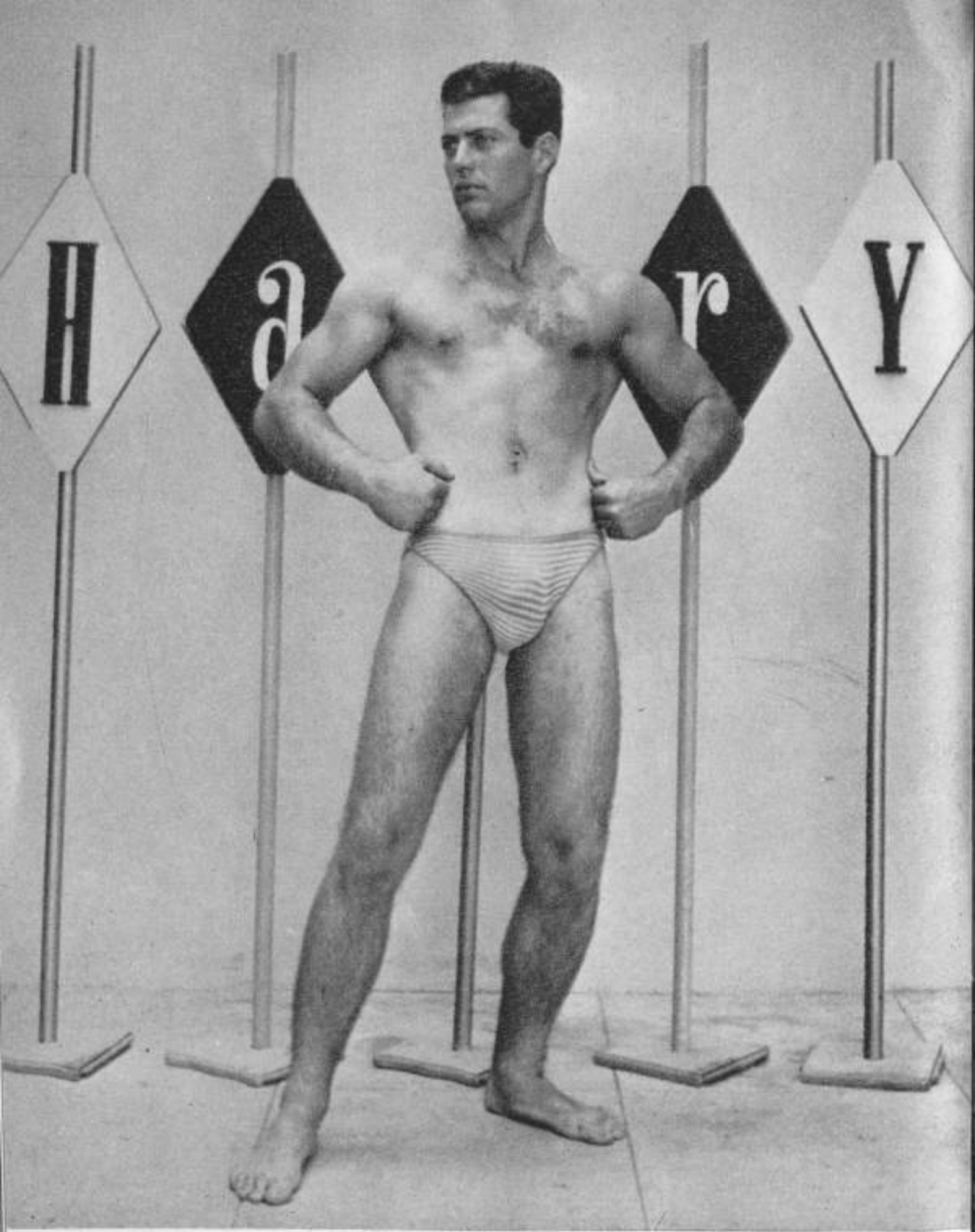


HOWARD HEIDTMANN

MASTERPIECES



DICK FISHER


H a r Y

BOB SWITZER

BOB IRELAND'S HEALTH PROGRAMME :

PHYSICAL FITNESS

for the BUSY MALE

Being in the Radio and Television business, I don't get the time to work out as regularly as I would like to. And perhaps most people would comment, "C'est La Vie", but, being a preacher of Good Health, I decided not to let those ugly rolls of fat creep up on me! So, I devised a simple health programme to keep me in top physical shape. It must be noted that this programme does not necessarily build bigger muscles, but keeps the body in a state of continuous fitness. Since I know there are many men in similar straits, I thought I would pass this secret on to you.

As everyone knows, good health depends on two basic body needs: proper diet and exercise. The proper diet keeps the body from forming excess fat, while the exercise keeps the existing muscles firm. The following is an example of my daily food consumption:

BREAKFAST:
Full-sized glass of fruit juice
Cereal and thin cream or bacon and 2 eggs
Full glass of milk
2 slices of whole wheat toast

LUNCH:
Pint of milk
Green salad or portion of raw vegetables
2 slices of whole wheat bread
Dessert . . . apple or fresh fruit

DINNER:
Tomato juice
2 slices of whole wheat bread
2 helpings of different vegetables
1 generous serving of lean meat (steak or fish)
1 potato
Full glass of milk or tea

As you can see, this type of meal or some variation of such does not contain very much fat building material, but, at the same time you do not go hungry . . .

As well as eating the proper food to keep fit, a person must also get the right amount of exercise. Most body-builders like to get a good workout at least three times a week. But in some jobs this is impossible. In my kind of work, I can only manage to get one good workout a week. I usually spend an hour with the weights, go for a swim and then a good rubdown is in order. Since I am not getting all the exercise I feel I need, I supplement this with four routine calisthenics every morning before breakfast and these are:

1 SIT-UPS: This strengthens the stomach muscles and keeps it flat. This exercise also promotes good bowel movement. Do this exercise in repetitions starting at ten and working up to fifty.

2 PUSH-UPS: This exercise develops the chest and arm muscles and keeps them from becoming flabby. Again work from ten reps.

3 KNEE BENDS: When doing this exercise, bend down on your haunches and bounce the buttocks five to ten times . . . then come up slowly, counting to ten as you do. Do this five to ten reps.

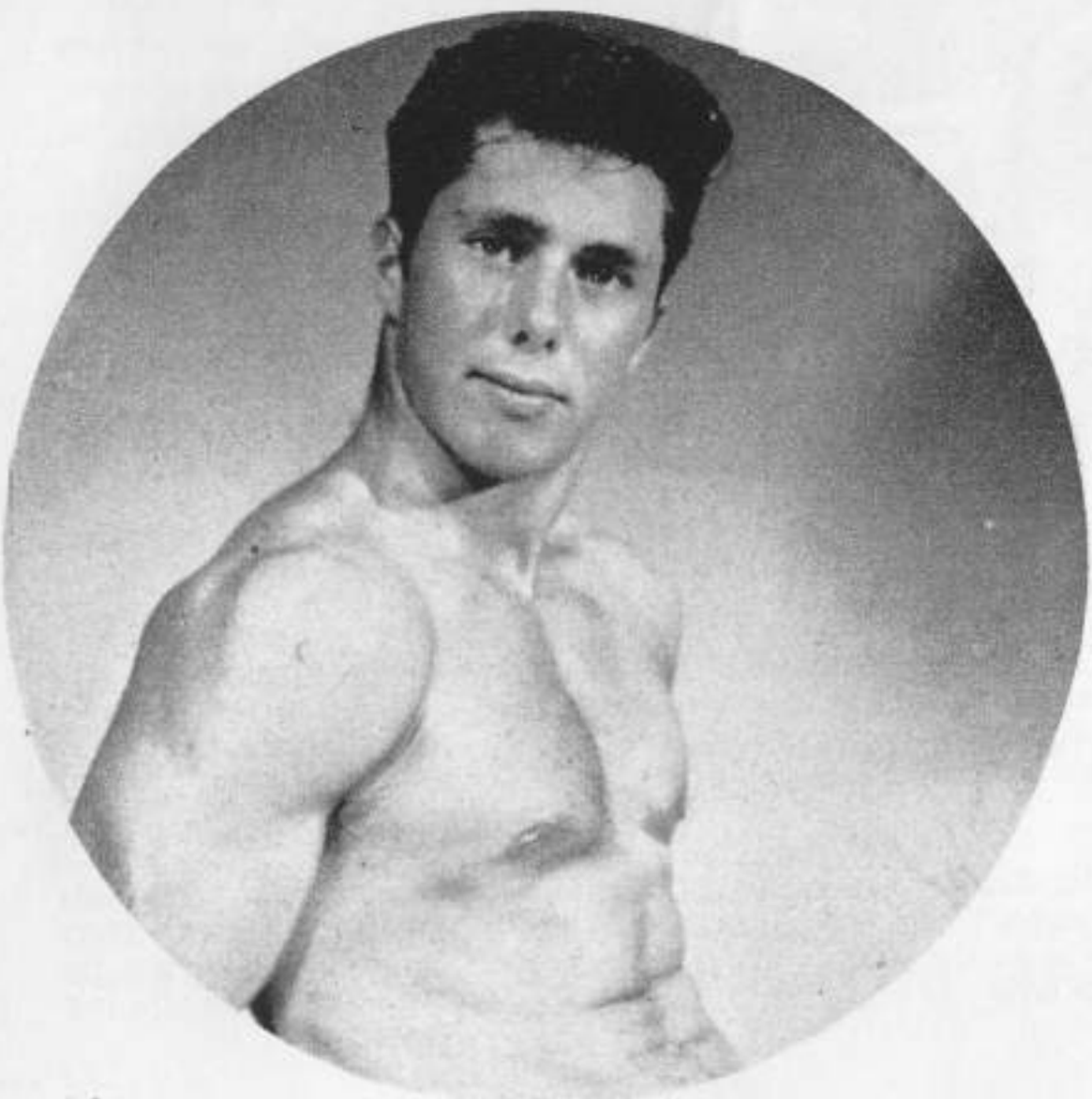
4 RUNNING: This last exercise is a finishing process that makes you feel fresh and wide awake as well as develops the leg muscles. I run about a quarter mile or the equivalent of two city blocks. This will vary with the individual's stamina and breath control. I don't advise you to try set a new world's record though . . .

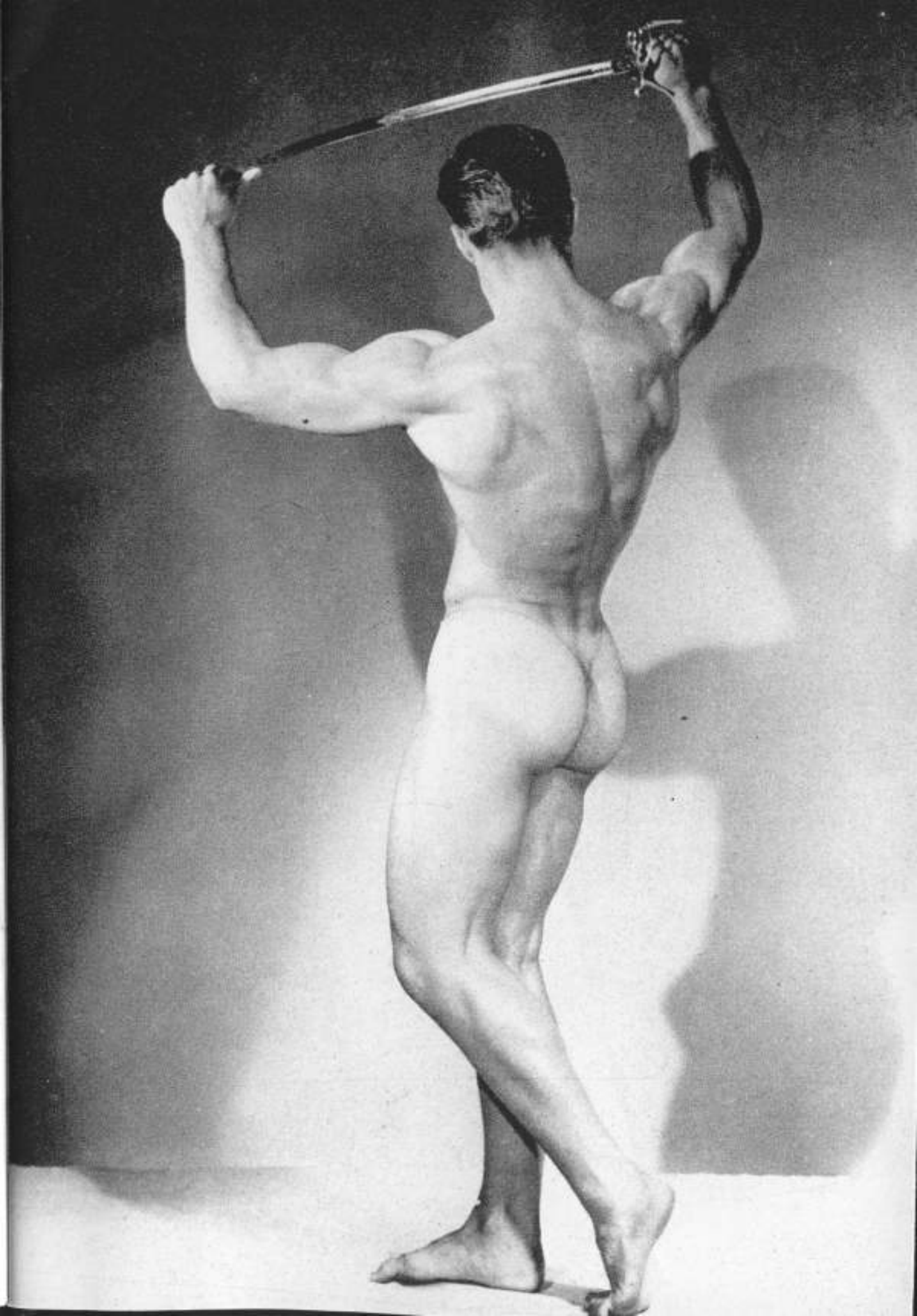
In the Television Station where I work. I do a fifteen minute health programme called "Your Health." This has gone over very well, and I've received many letters and calls as to the success of the Exercise-Diet Program. Give it a try and let me know how you make out.

BOB IRELAND

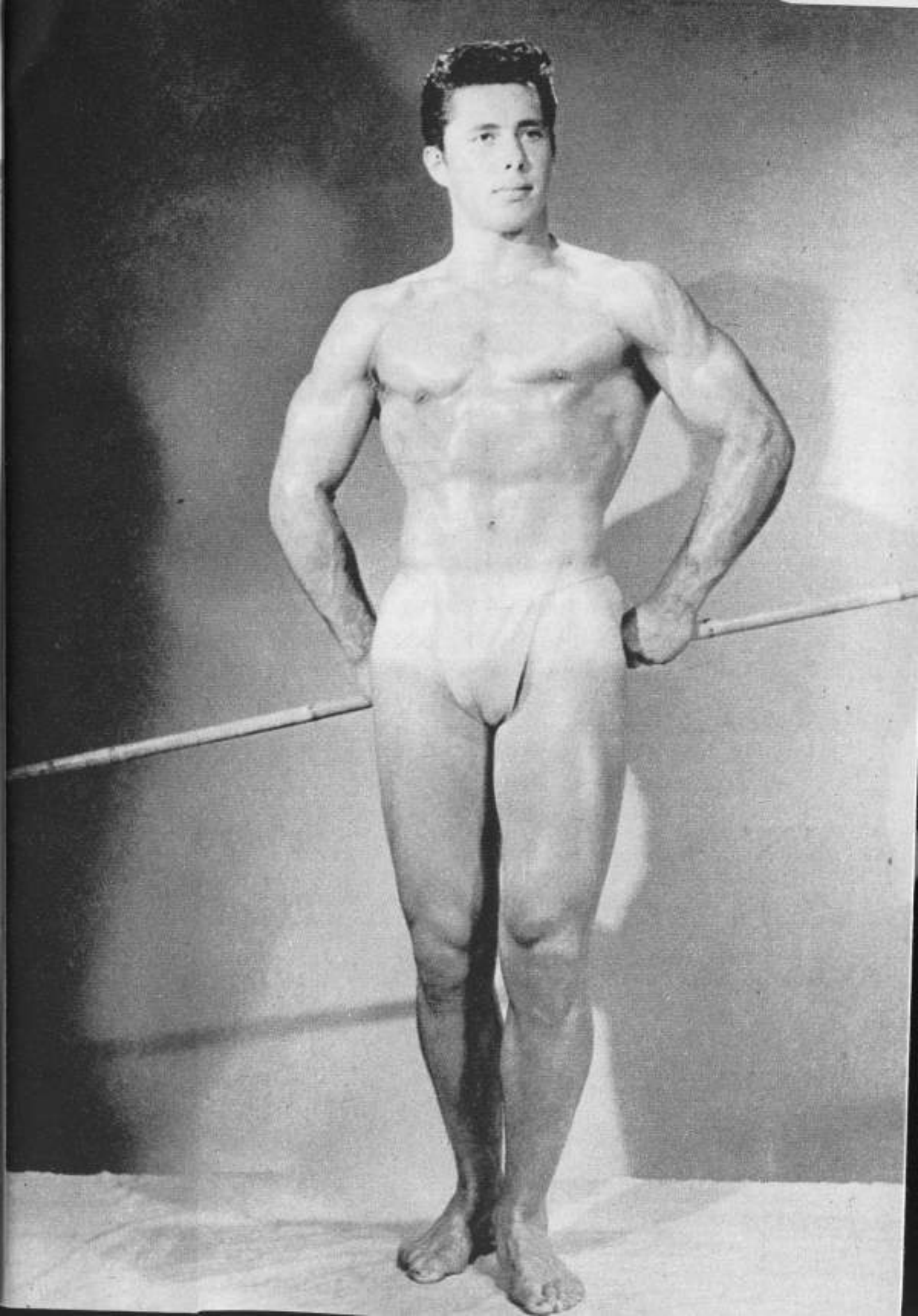
COVER BOY

Again we take great pleasure in introducing to our pages another studio which has never appeared here before—MODERN CLASSICS . . . Their original appearance is in the form of our cover boy, LON COLETTI, who is featured on these pages. Lon is eighteen years of age and as one can easily see from his pictures, he is an extremely well built youth for his age and takes great pride in his workouts. He has just begun attending college in California and must certainly be the envy of the other athletic minded students! Lon stands 5 ft. 9 ins. tall and weighs in at 175 lbs. of pure muscle. He has a normal 42 ins. chest which expands to 44 ins. and tapers down to a trim 28 ins. waist—all in all, quite a hunk of young man . . . Lon's hobbies are music and swimming, while his convertible occupys a great deal of his attention also . . . Reports are that he really takes to his workouts seriously, usually sweating it out for about two hours each time and he lets nothing interfere with them either. Certainly, all this persistence of effort has built for this American youth a powerful, healthy body of which he and his parents can be justly proud . . .





Photography by
MODERN CLASSICS



BETTER PICTURES

Often a bodybuilder wants a few shots of himself—as before or after takes, a check on progress, a momento of contests, or perhaps to submit for a photo-competition or to a magazine.

Unfortunately, good shots are rather hard to take with simple equipment, and the results are apt to be fuzzy, flat, dull or otherwise unflattering. For this reason, if there is a physique photographer in your area you will do best to go to him for your shots. You will probably be surprised to find that the price is quite reasonable. You can rely on a known photographer, such as one whose work appears in physique magazines, to turn out the best he can for you. If you don't want your shots to appear anywhere, make that clear to him before you start. Remember, too, that he is used to doing this sort of work, so that both you and he can be confident during the session.

But if there is no professional available . . . what then?

First of all, forget about using 'flash.' The popular flash cameras you can pick up so easily nowadays are fine for getting quick shots indoors, at family gatherings, parties and so on, but they rarely produce good physique shots. Outdoor shots can be excellent, if you are able to find a suitable background, and don't shoot when the sun is too bright and high in the sky.

But usually you will have to use 'photofloods.' These are strong indoor light-bulbs, and to save unnecessary equipment, you can get the type which has built-in reflectors. The 300 watt medium beam type is excellent. Three should be bought, along with sockets and clamp attachments which enable you to aim the lights from almost any direction. At the same time, you should ask for the General Electric's Co's booklet, which shows the various effects of light placement.

However, this booklet deals mainly with lighting head shots—not full length. For physique photography, one light should be fairly high and slightly to one side; this casts shadows which help to show up the muscles. In judging the effects of lighting, remember that the film sees in black and white; shadows will seem very dark and highlights very bright in the photo. You may have harsh effects and lose details if you don't keep in mind that the contrast in the final picture will be much greater than it appears when you take the shot.

If your camera has no adjustments, you will need a high speed film. Go to a photographic store for it, and explain that you want it for indoor work with floods, using a 'fixed' camera. Both with the film and with the lights, you will

find tables on how to use them. These tables refer to: (1) the film 'speed' or rating; (2) the camera speed—that is, how long the shutter is open; (3) the lens-opening—how much light it is adjusted to let in, given in 'f/numbers'; (4) the type of light used and the distance it is from the subject.

This isn't so complicated as it looks. If your camera is of the simple type, without adjustments for shutter speed and lens opening, you can assume them to be 1/50 th of a second for shutter speed and f/11 for opening. You can use these figures to work out from the tables how far from the subject your main light should be, for the particular film you are using. If your camera does have adjustments, you can set them to 1/50 and f/11 for a start. If you slow down the shutter speed, you lengthen the time that light can reach the film; thus, a setting of 1/25 allows twice as much light to get through, and your bulb could be further away. The lens opening f/numbers are chosen on a special scale, so that each lower number allows just twice as much light to reach the film as the previous one. Thus, f/8 allows twice the light in as f/11 did. Shooting at a shutter speed of 1/50 at f/8 allows the same amount of exposure as 1/25 at f/11.

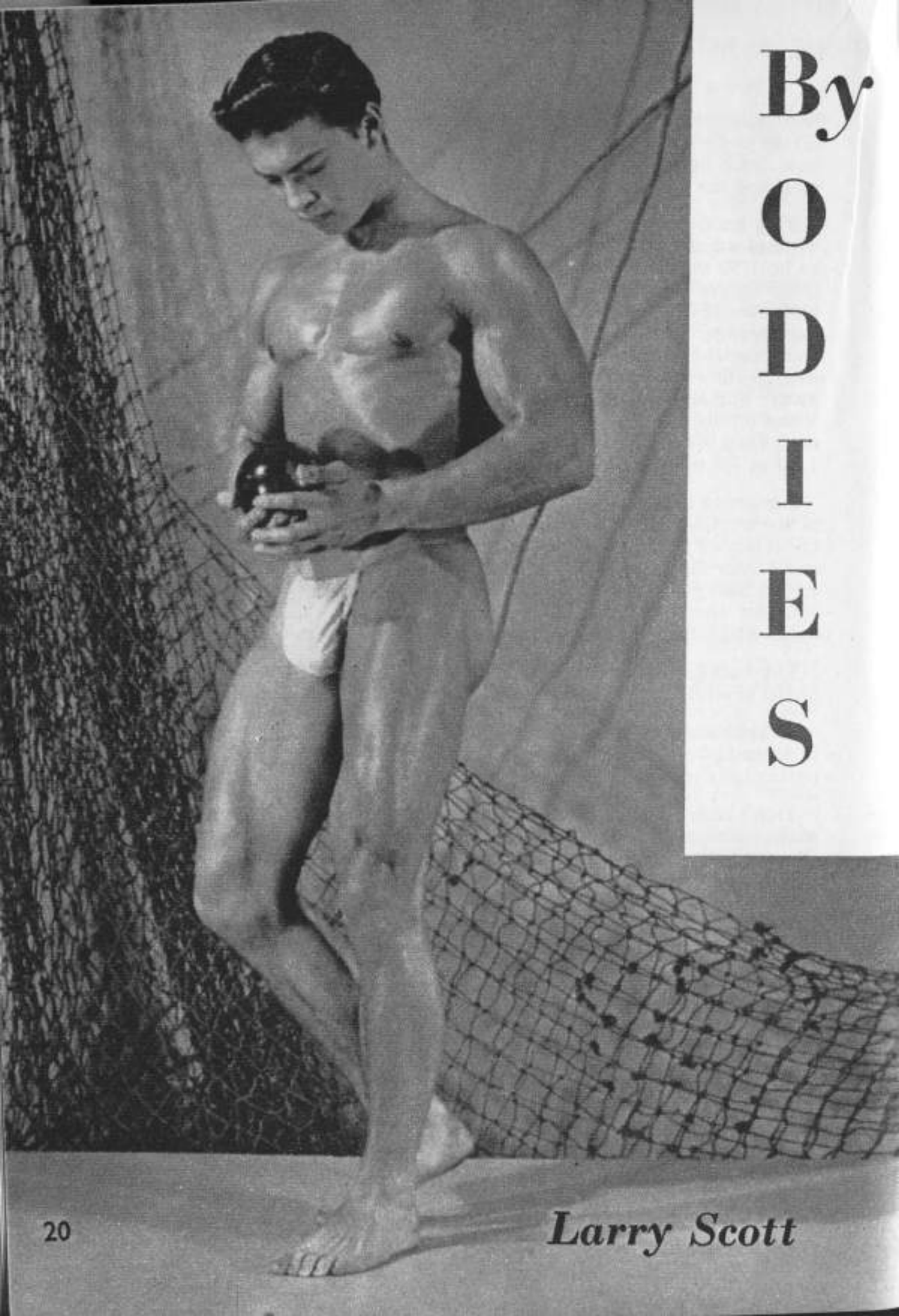
Assuming that your main light has been positioned, you can take advantage of the shadows it casts to bring out muscles and at the same time soften them. Use a second light as a fill in—about frontal position, medium height, and further away than the main light. Your third light may be used several ways; to light up the background and eliminate shadows on it, or, sometimes, as an auxiliary light for the figure. In calculating the exposure, however, only count those lights which fall directly on the model and are the main illumination.

The background should be simple and free of creases and patterns. Stand the model several feet in front of it, particularly if it's light in color.

A light coating of baby oil will help point up definition and skin texture. It doesn't photograph as 'greasy' as it looks, but will lessen that flat 'pasty' look, particularly with a light skinned model.

Don't rush; practice posing to get your best angles. If you are at the camera, make sure you look at the scene from camera position; if at waist high, you'll get a totally different effect from that at your own eye level. Checking these details takes patience, so, when you've got everything right, then check to make sure the model doesn't look strained or worried. This can really spoil a photograph.

Don't expect perfection all at once. Study your mistakes and learn from them, and make sure your films get good processing. Good luck, and let's hope we'll be seeing you in these pages one day!

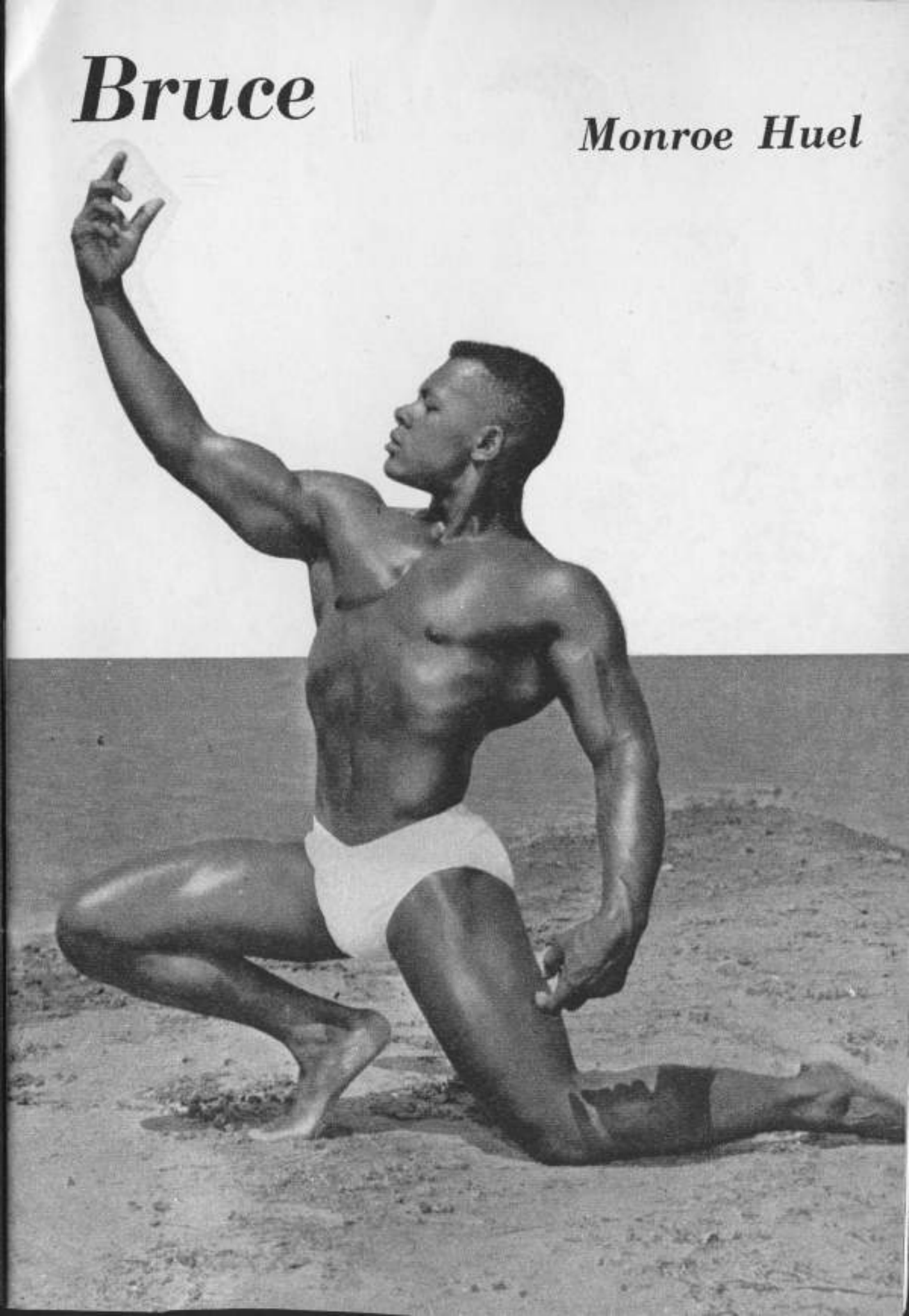


By BODIES

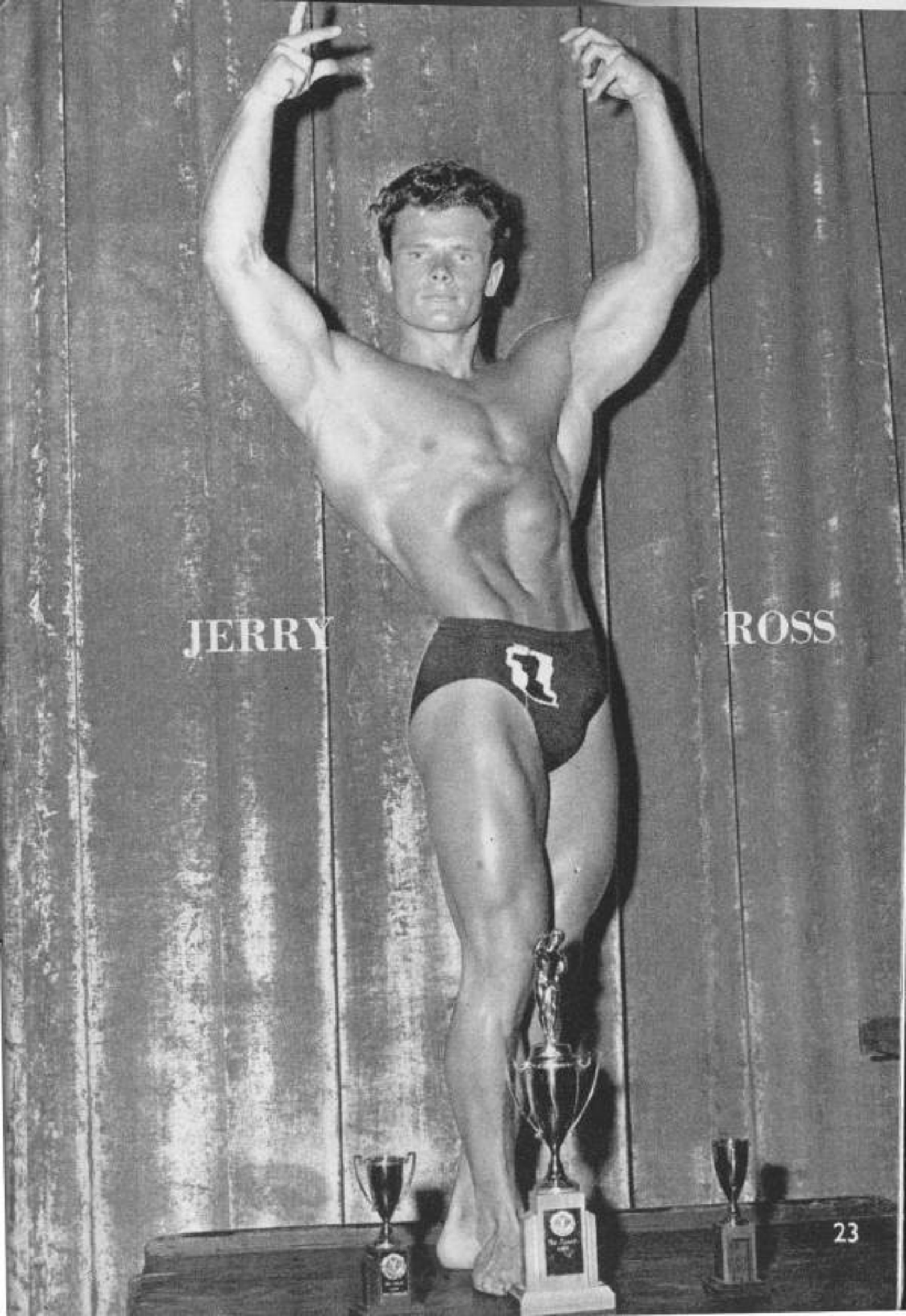
Larry Scott

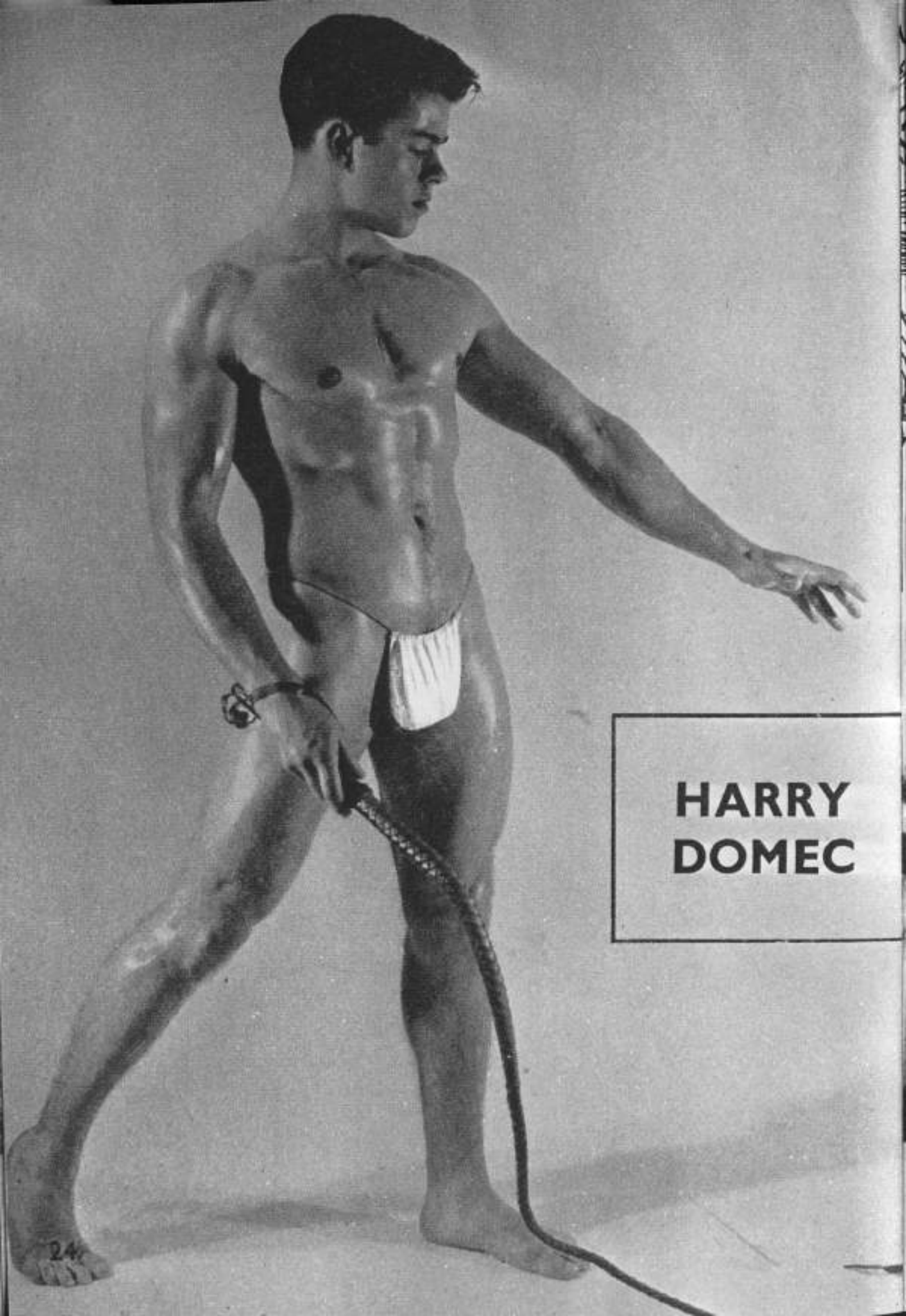
Bruce

Monroe Huel



MARIO MARINO


JERRY
ROSS


HARRY
DOMEC

Emotional Stress

Rapidly turning into one of the worst problems of modern civilization is an equally modern problem—that of emotional stress. Dr. Edward H. Rynearson of the world famous MAYO CLINIC estimated that seven out of ten persons who seek medical attention actually have nothing wrong with them physically! Their aches and pains, palpitations and other symptoms are simply the outward signs of emotional stress.

He pointed out also that the modern doctor finds himself devoting more and more of his time to people whose pains and troubles are real enough, but who are reacting, not to disease, but to an inability to cope with living! In the face of a seventy percent patient average of this type, Doctor Rynearson said, "the average doctor tends to run away from them tossing sugar pills and tranquilizers over his shoulder as he runs."

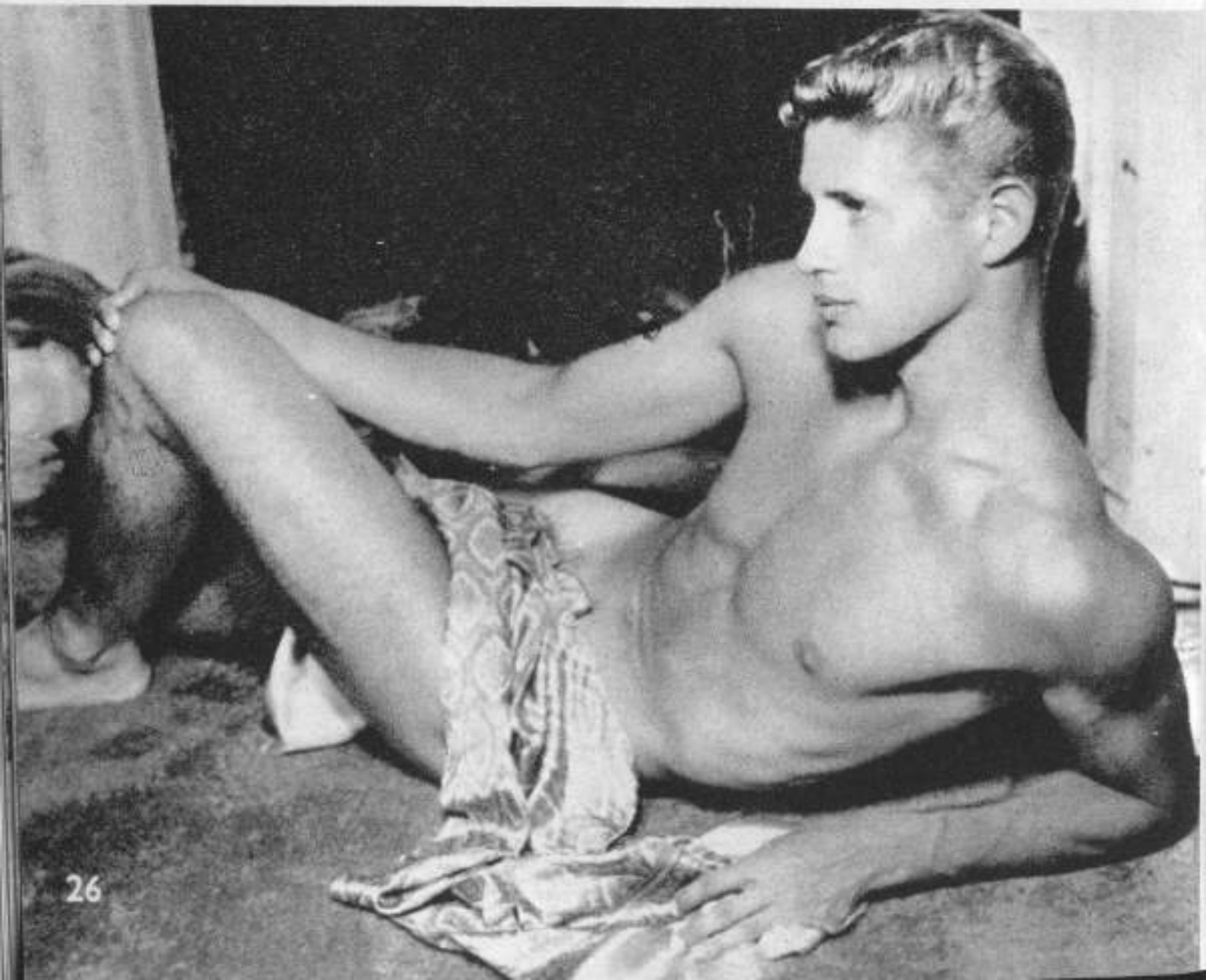
While the amount of emotionally upset patients occupy a great deal of time, they should be fully checked to rule out organic disease and then given some form of emotional therapy. The emotionally upset patient is one who runs from doctor to doctor, complaining that they are not understood. When nothing is found wrong with them, they denounce the doctor! These people are certain they are doomed—one knows his headaches is a brain tumour; another his chest pains are an approaching heart attack; another's indigestion is an ulcer or stomach cancer.

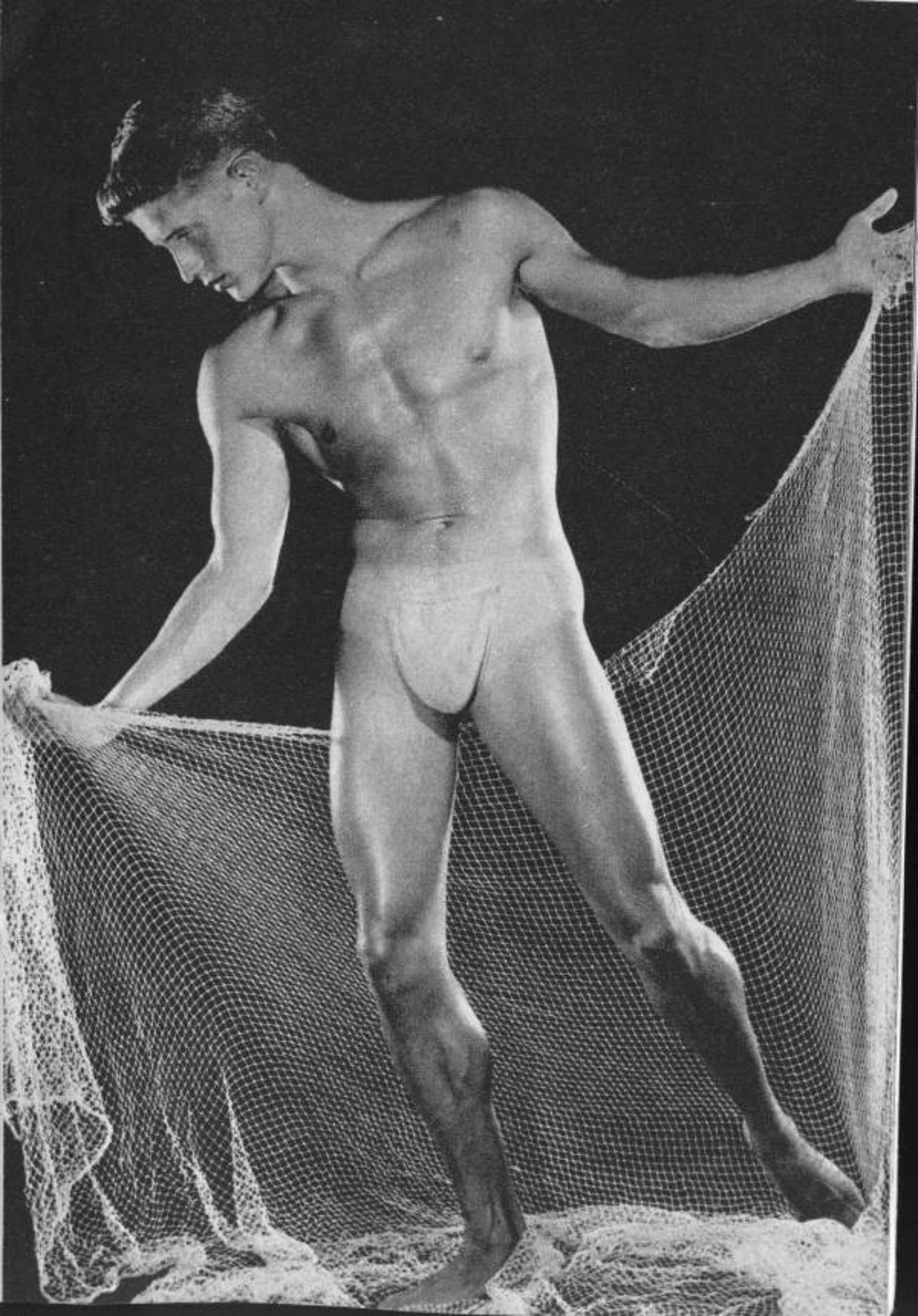
Ignored by the busy doctor, or unwilling to accept the statement of a kind and sympathetic physician, such a patient will turn to any available practice to a cancer quack, a chiropractor, the naturopath, the phoney diet, and the health food stores. "You can't satisfy them, they won't listen to reason and they won't give up anything," said Dr. Rynearson. "The fat patient won't give up eating, he wants a pill to control his diet or turns to foolish diets. They won't eat properly, they'd rather take vitamins or eat fad diets."

While many people consider emotional stress an amusing subject, it is rapidly growing into a most alarming aspect of modern living. Unless this problen can be controlled the future may well be a nightmare of emotional stress and strain . . .

MARK NIXON poses :

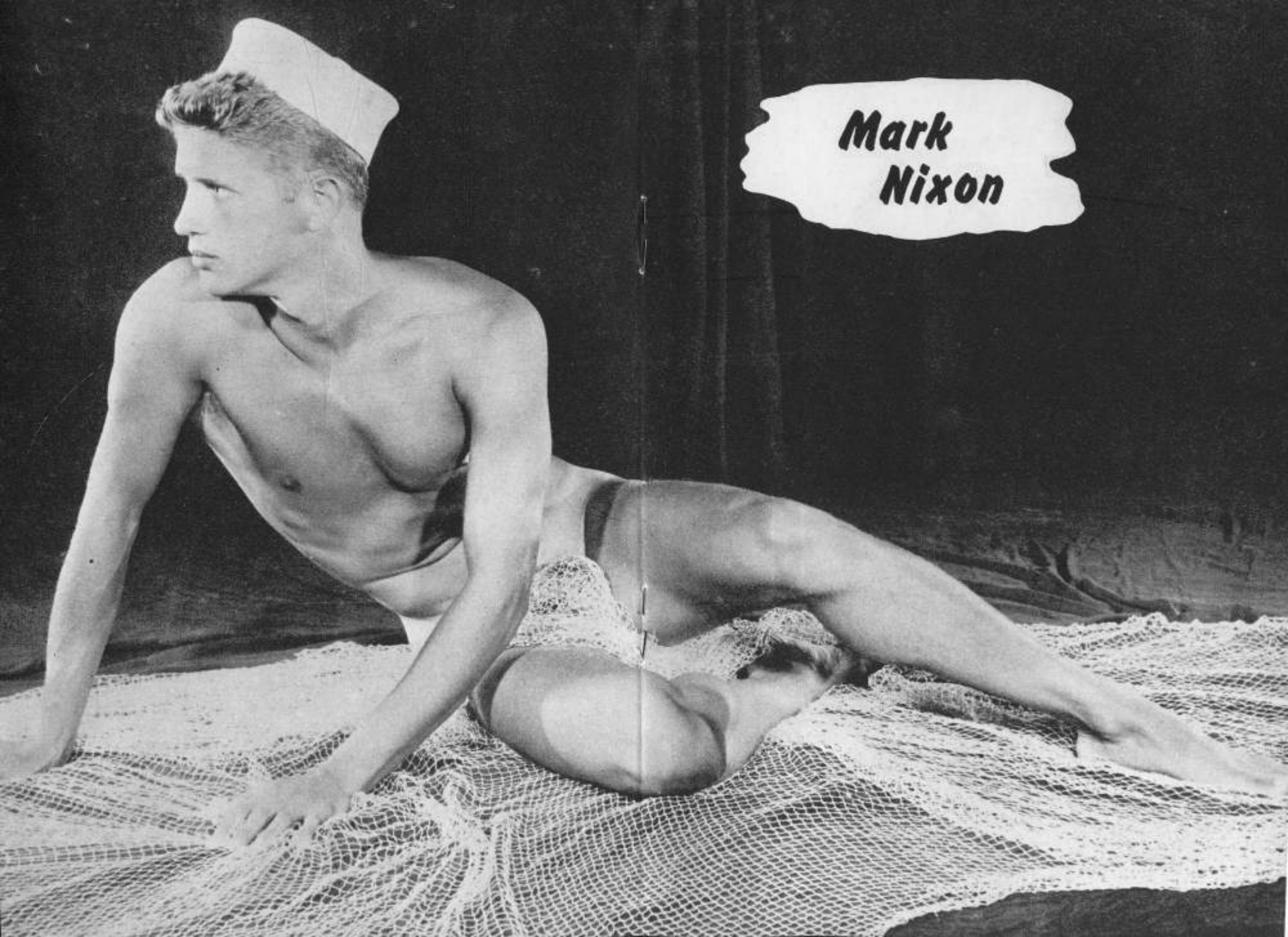
This young man, talented, handsome—radiant with personality, has been the center of a whirlwind of interest for the past year or so. He has had the pleasure of posing for almost all of the noted American photographers of the male physique and has been publicized until he is certainly a familiar figure to any physical culture enthusiast from his many, many appearances in the magazines. We are presenting Mark Nixon for the first time in our pages in this issue in response to many requests to do so from our loyal supporters who have asked us—"why no Nixon?" We hope that this will satisfy the demand, at least, for the time being . . . So, we'll turn the rest of this over to Mark and let his posing speak for itself . . . The photos were taken by AMG, but are being sold through Mark personally . . .





Mark
Nixon

Mark Nixon



Ancient &

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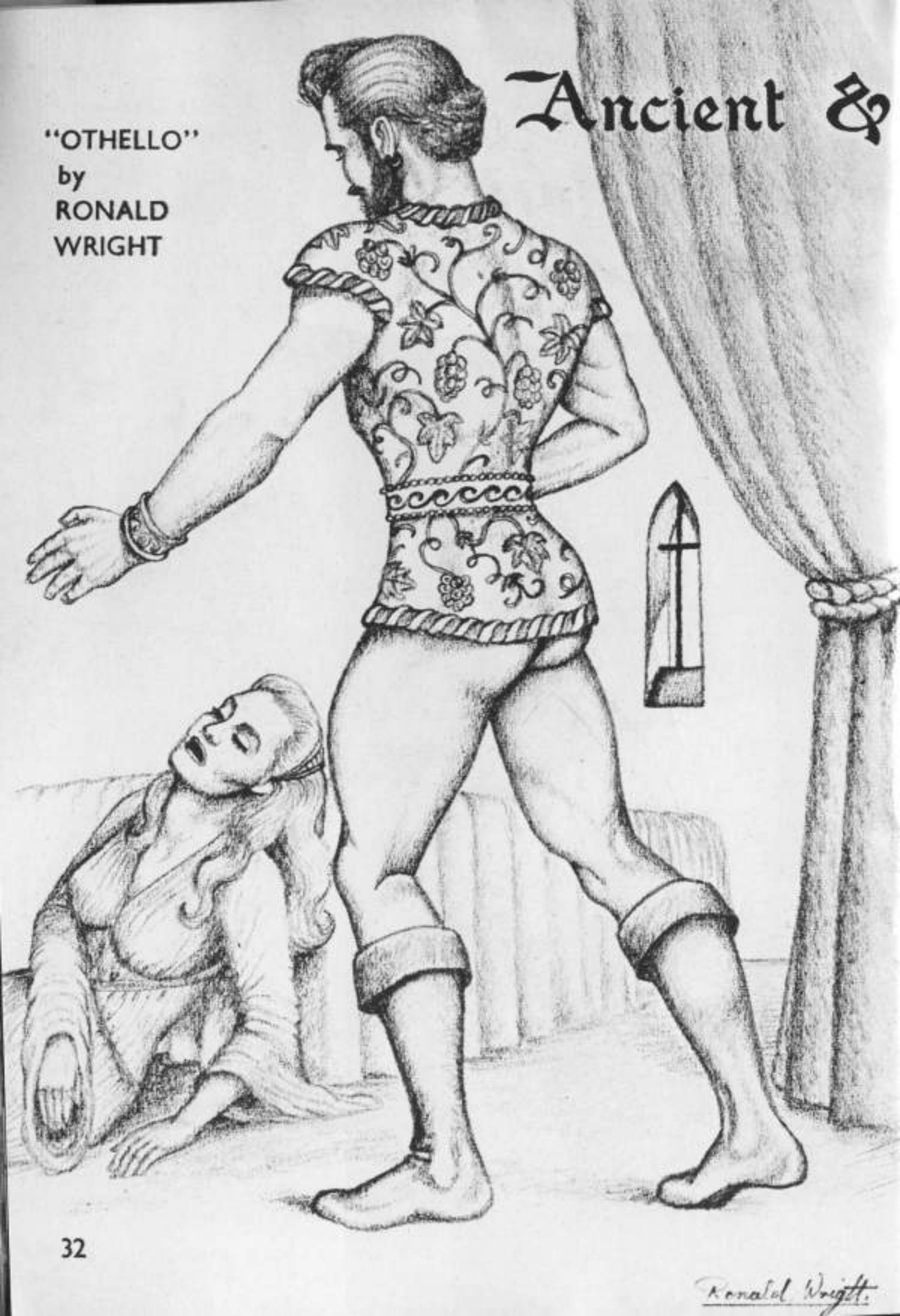
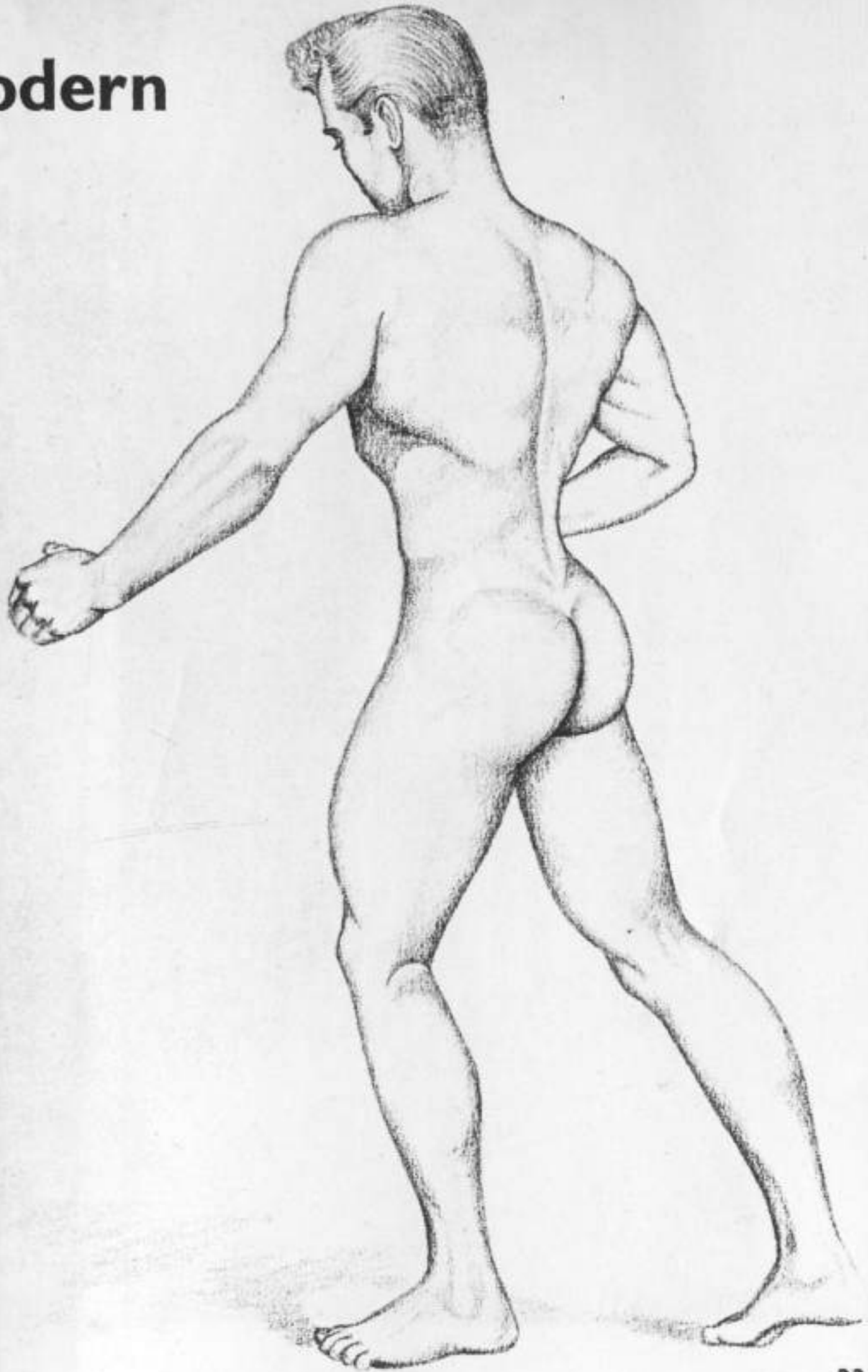
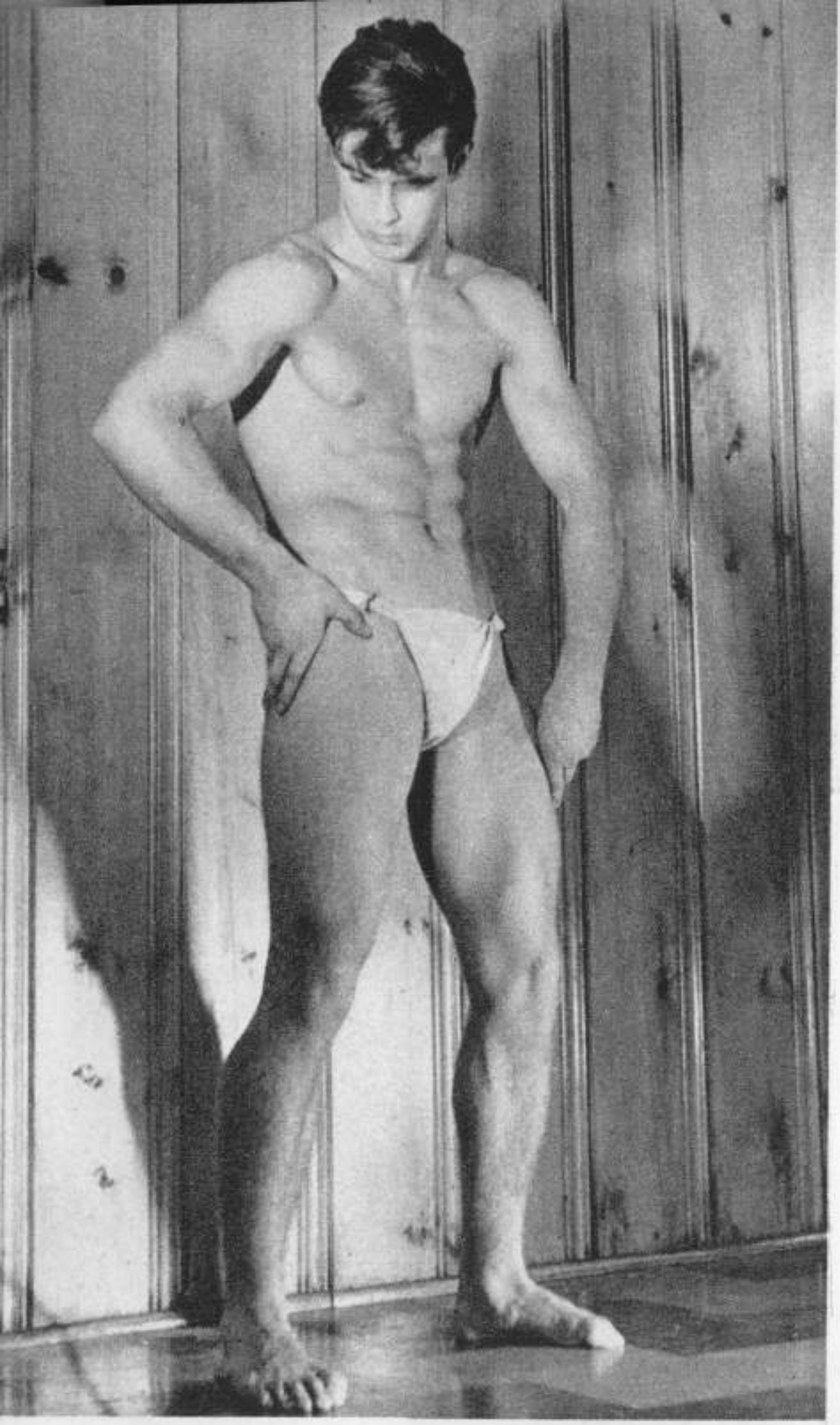
by
RONALD
WRIGHT



Ronald Wright

modern





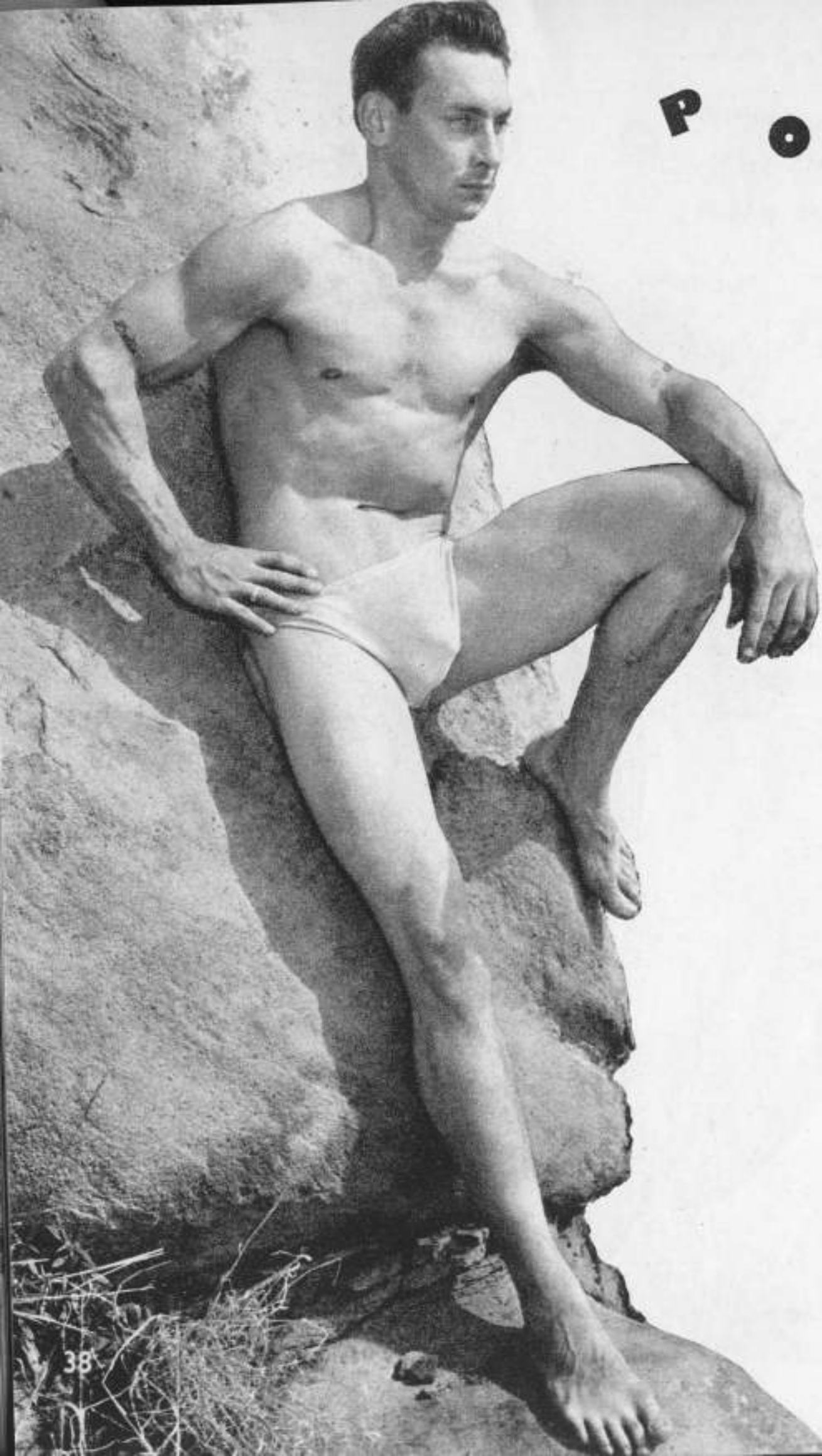
GEORGE

by NORTH

DANZIGGER

STAR

Psoas iliacus
Pectineus
Adductor longus
Adductor magnus
Rectus femoris
Vastus medialis
Sartorius
Gracilis
Tensor fasciae latae
Extensor longus digitorum
Peroneus tertius
Tibialis anterior
Extensor hallucis longus
Extensor digitorum brevis
Peroneus brevis
Soleus
Gastrocnemius
Tibialis posterior
Flexor digitorum longus
Flexor hallucis longus
Popliteus
Plantaris
Sartorius
Rectus femoris
Vastus lateralis
Iliotibial band
Biceps femoris
Semitendinosus
Gracilis
Adductor magnus
Gluteus maximus
Gluteus medius
Tensor fasciae latae
Rectus abdominis
External oblique
Pectoralis major
Deltoid
Triceps
Brachialis



POT

GEAN ROBERTSON BY APOLLO

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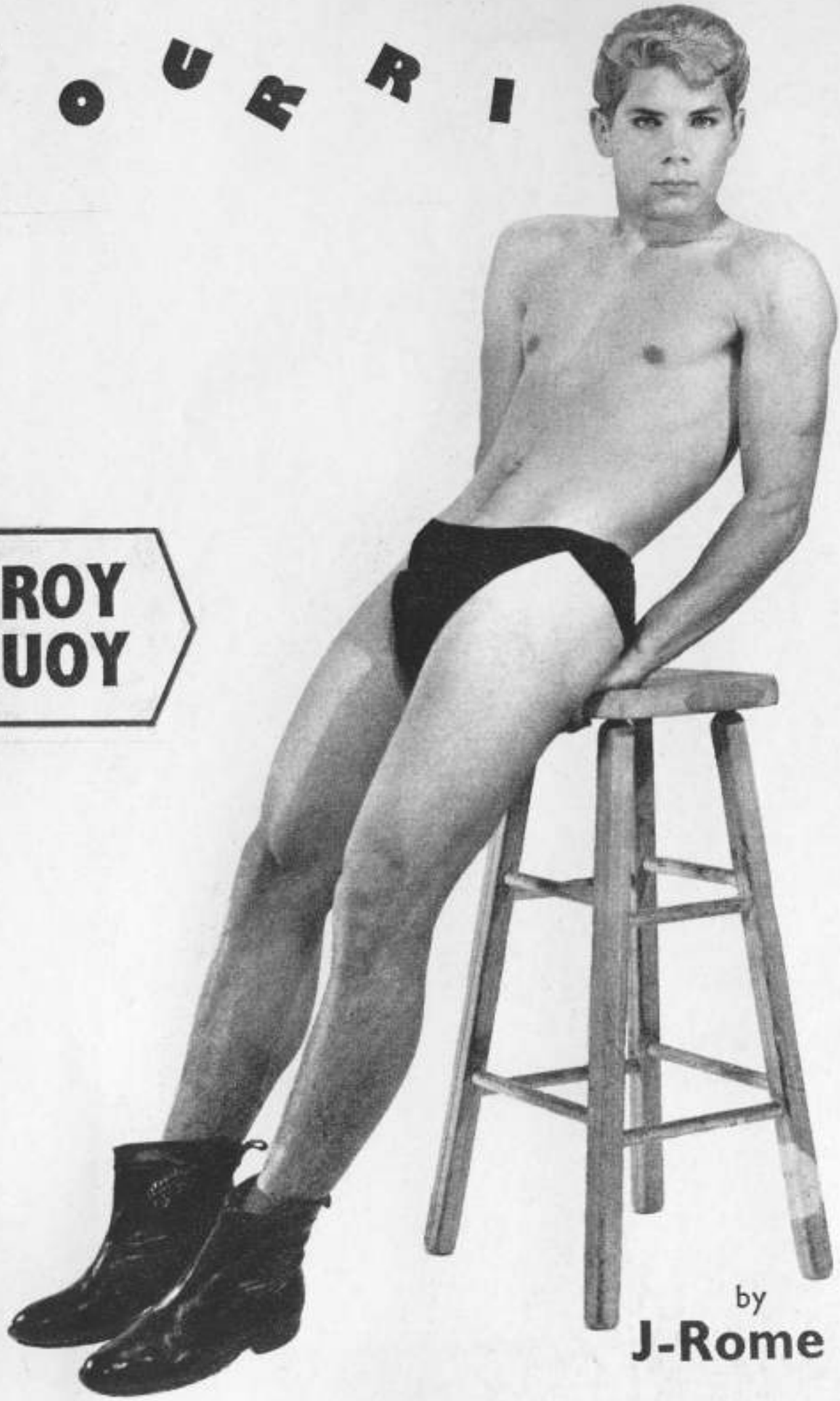
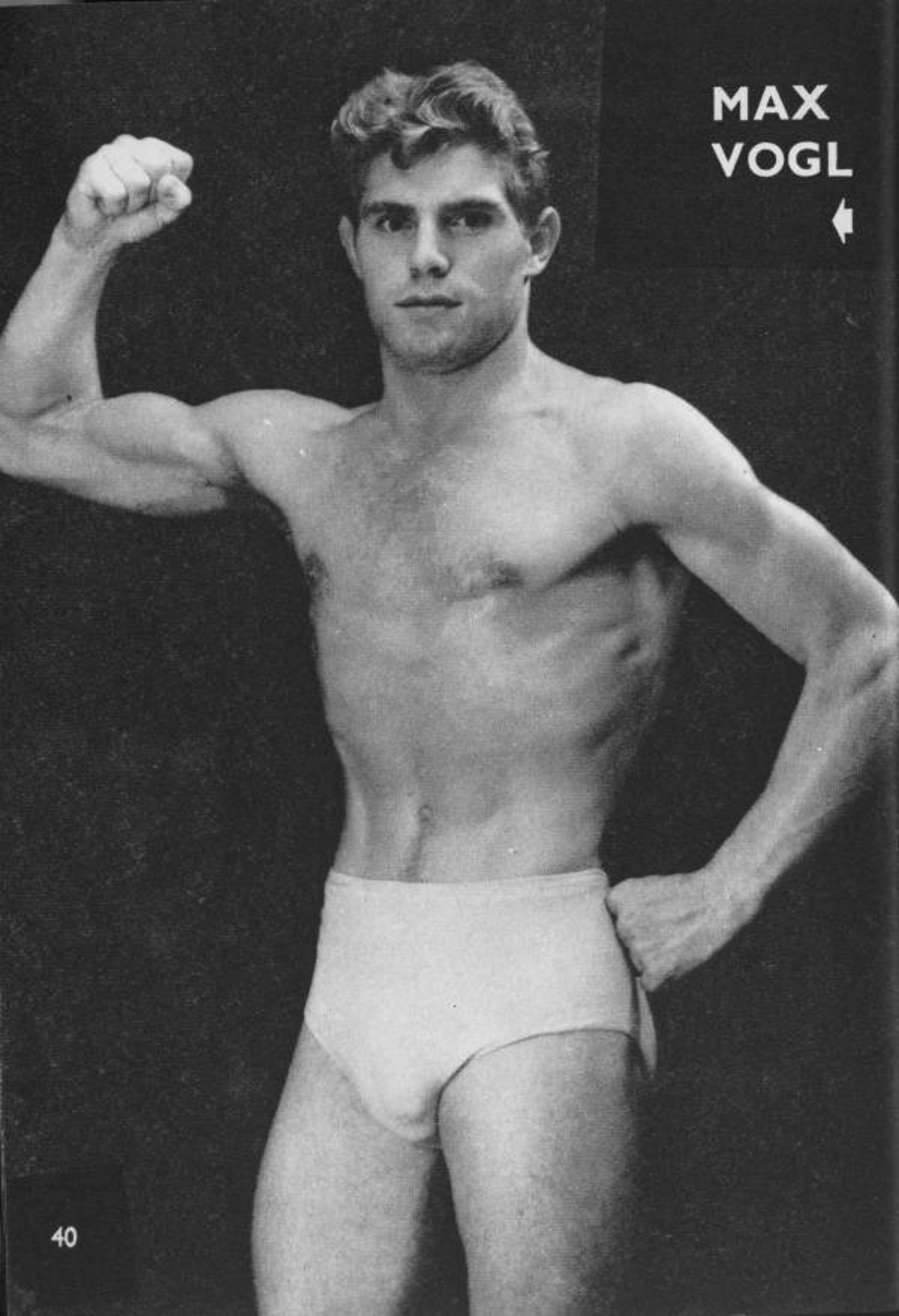


by
J-Rome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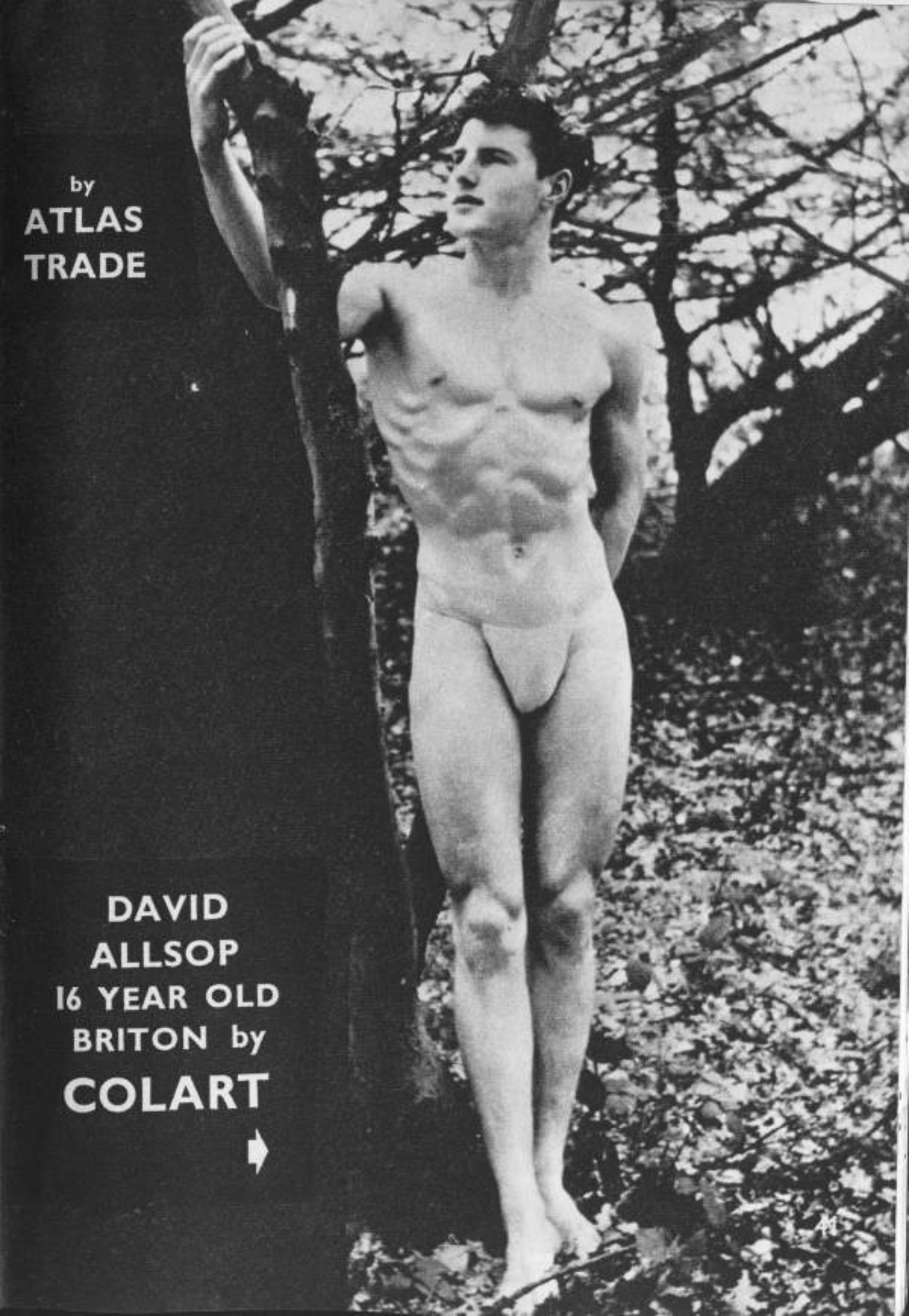
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TRADE
DAVID
ALLSOP
16 YEAR OLD
BRITON by
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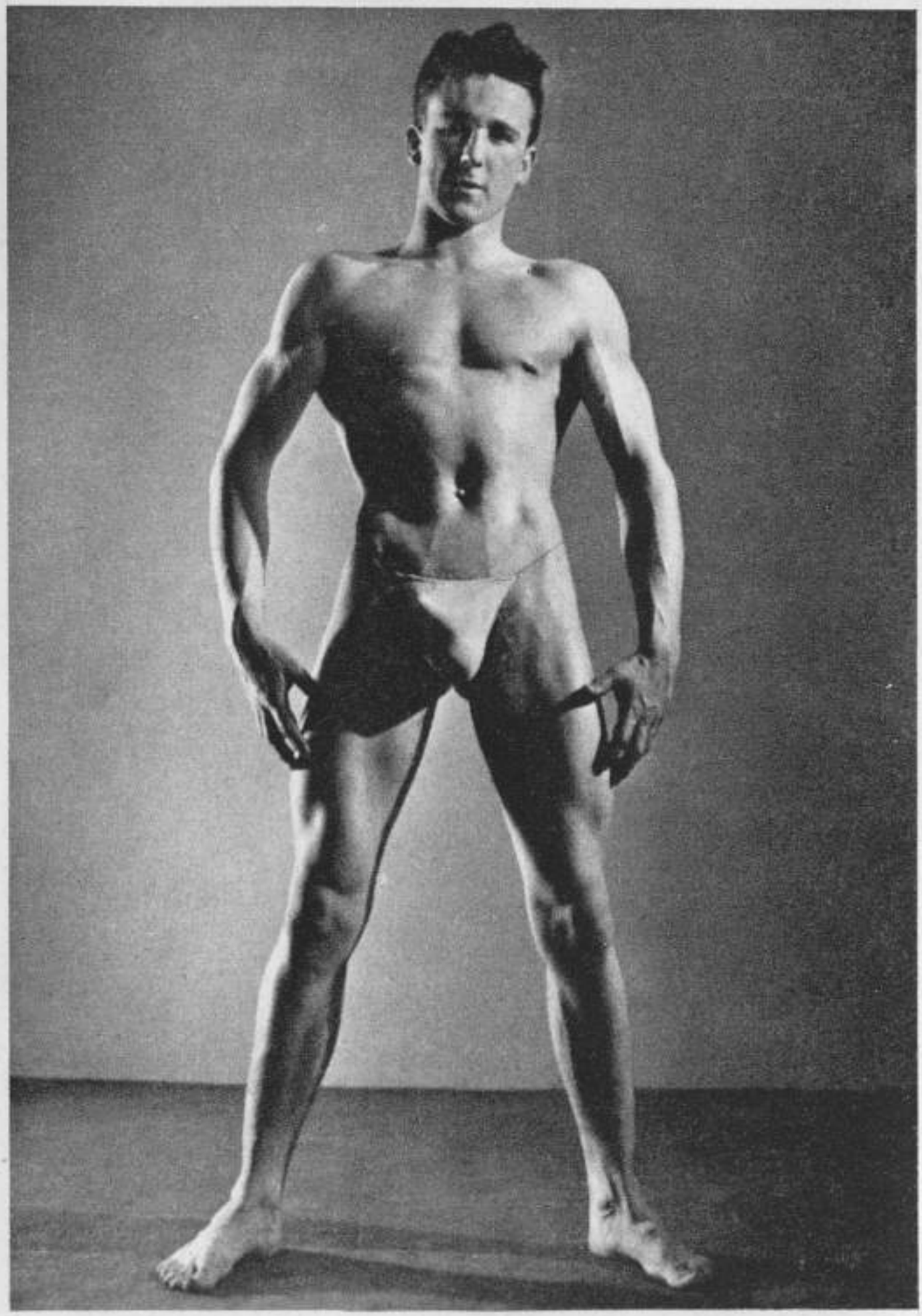
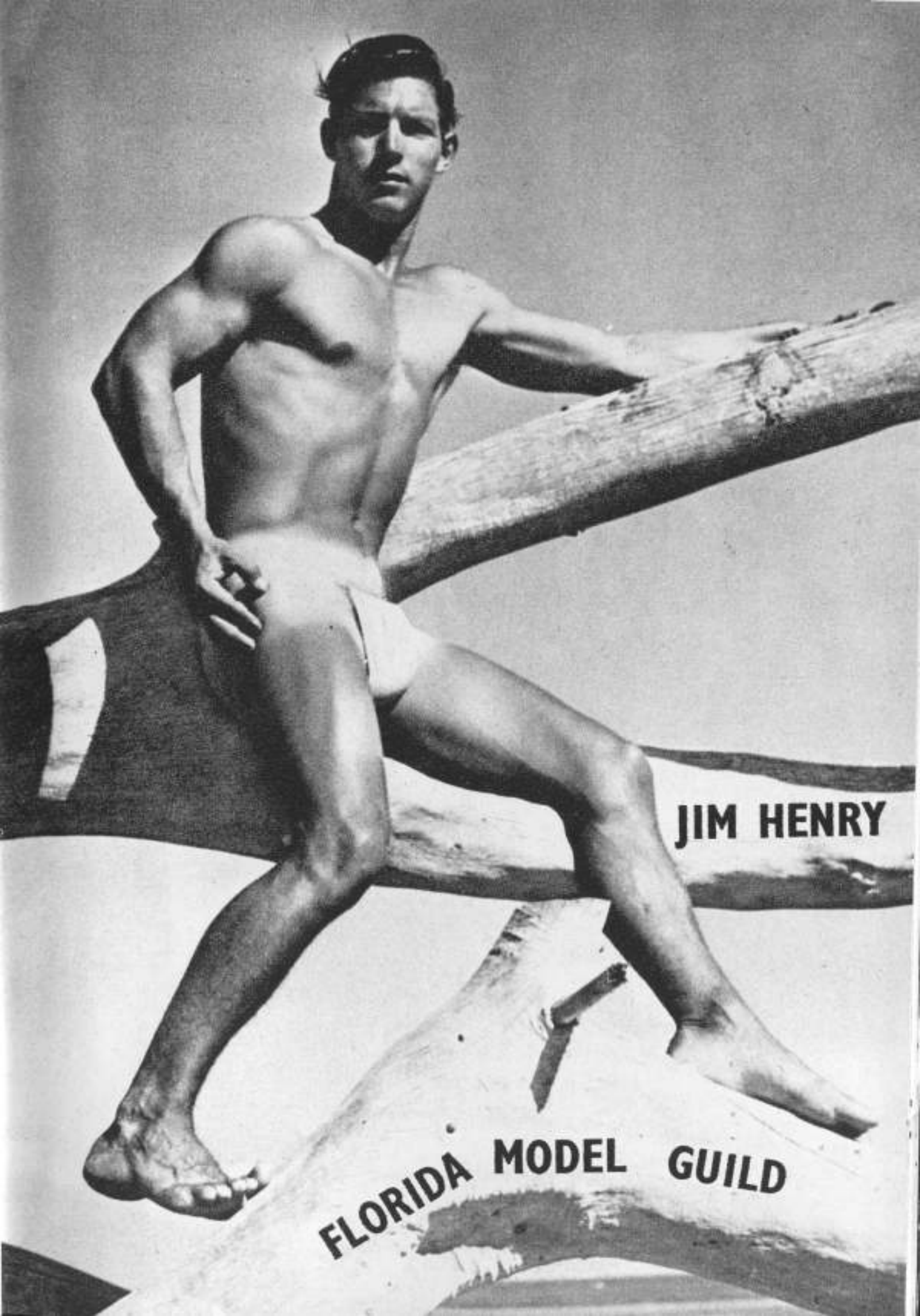


PHOTO BY HUSSAR


JIM HENRY
FLORIDA MODEL GUILD

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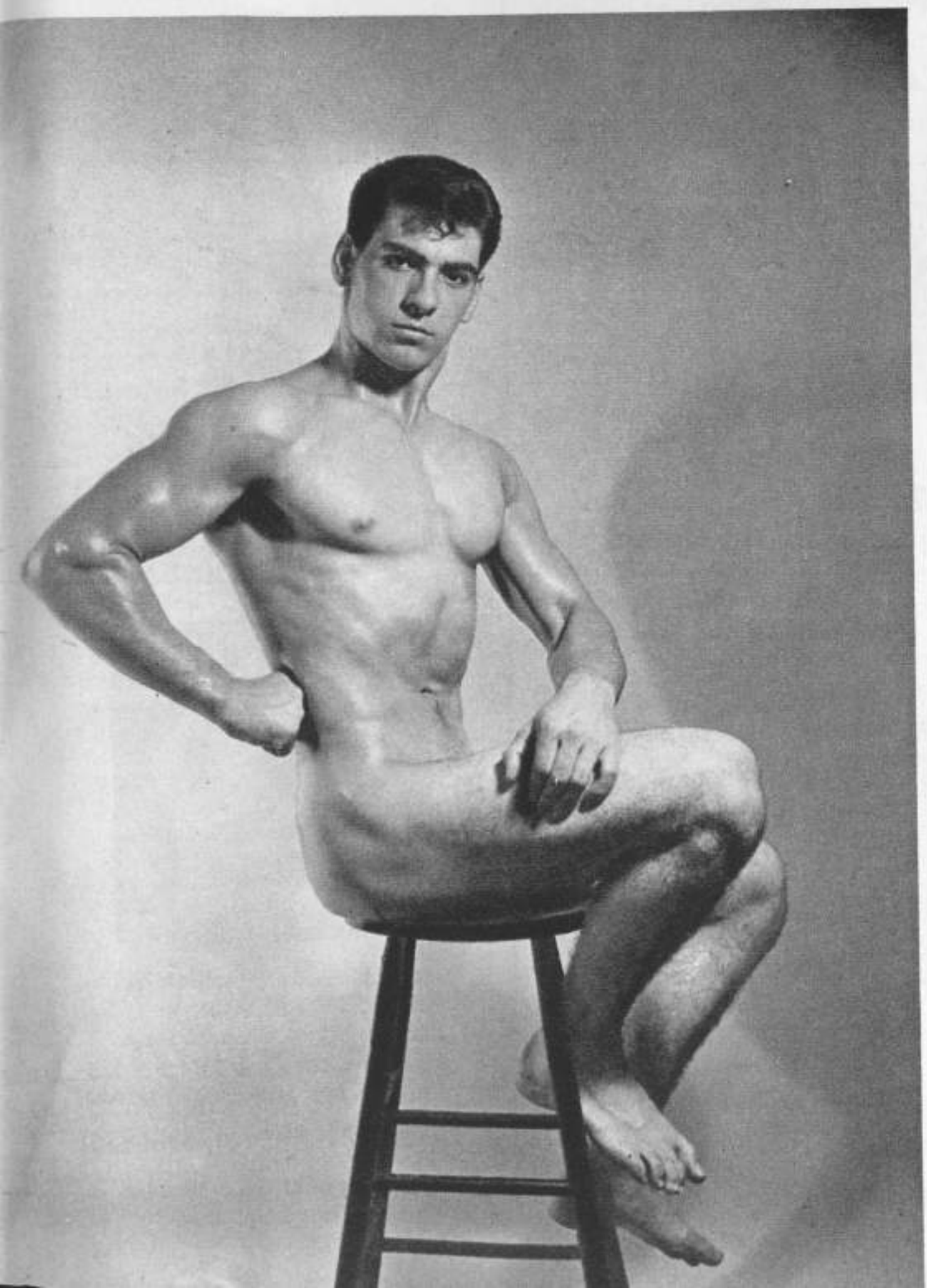

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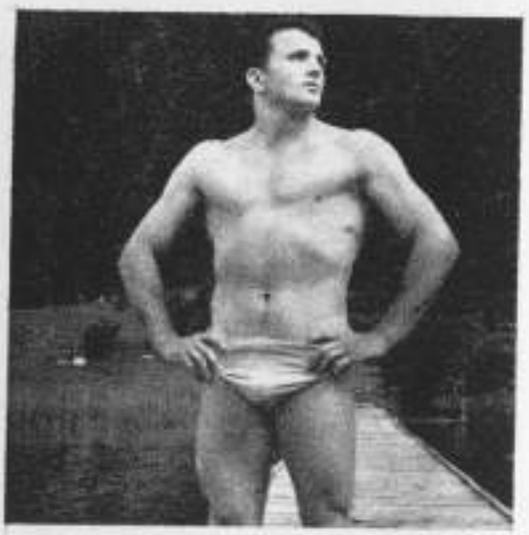

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N. J. M., Tipton, England.

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J. E. A., Hollywood, California

Gentlemen:

Enjoyed reading the November issue of Adonis. On page 45 there was a picture of "C.F." and was noted that he was going to offer his pictures for sale in the future. Has he?

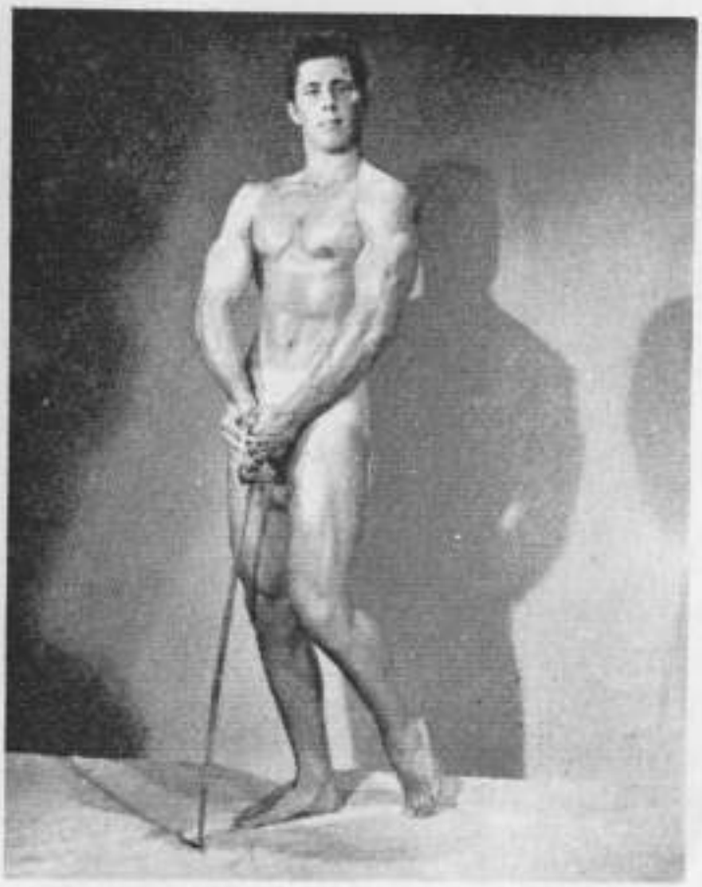
J. W., Denver, Colorado

Dear Editor:

As a new reader I should like to offer my congratulations on your fine mag. The photos are excellent. I keep fit by swimming and am looking forward to your next edition.

F. S., Southampton, England.

For the convenience of U.S. readers all letters should be sent to:— Male Classics, Box 1108 San Francisco 1, Calif.



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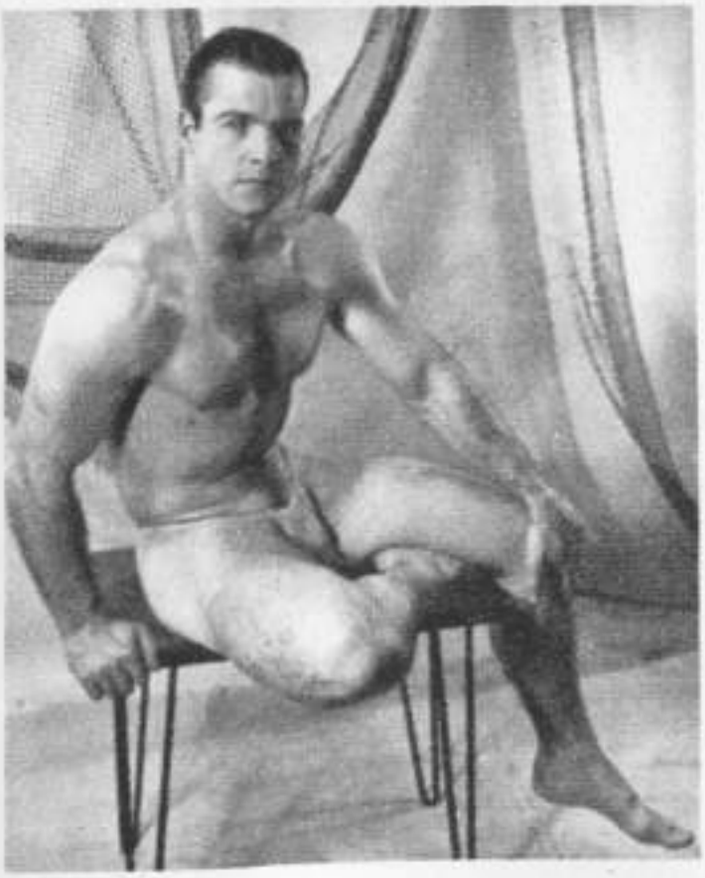

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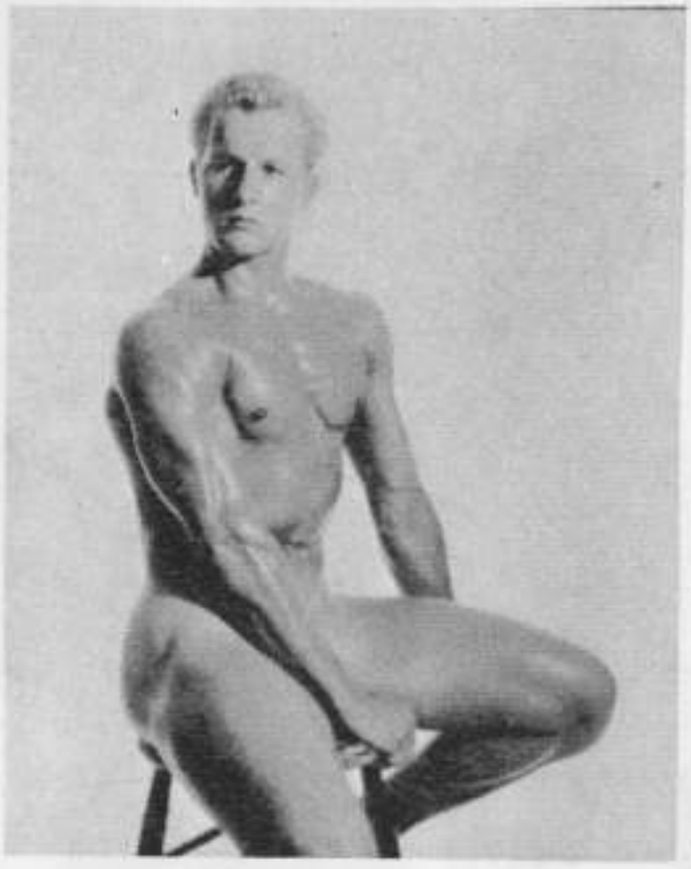

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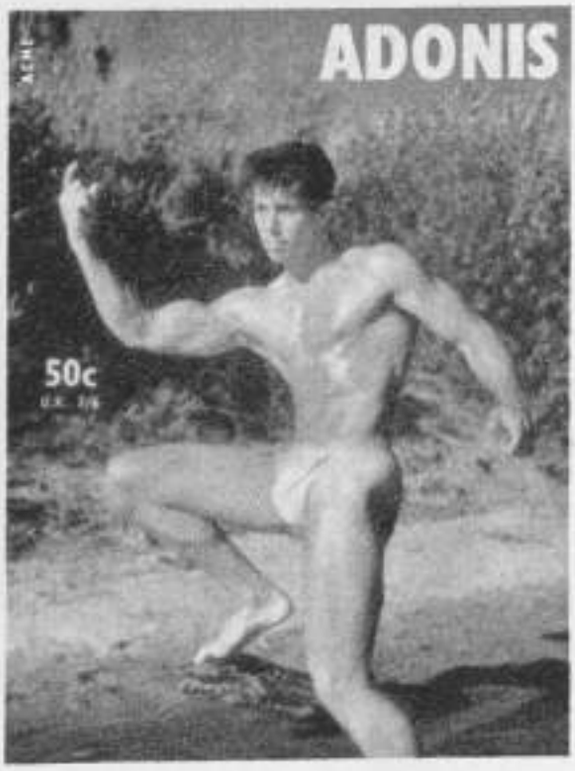

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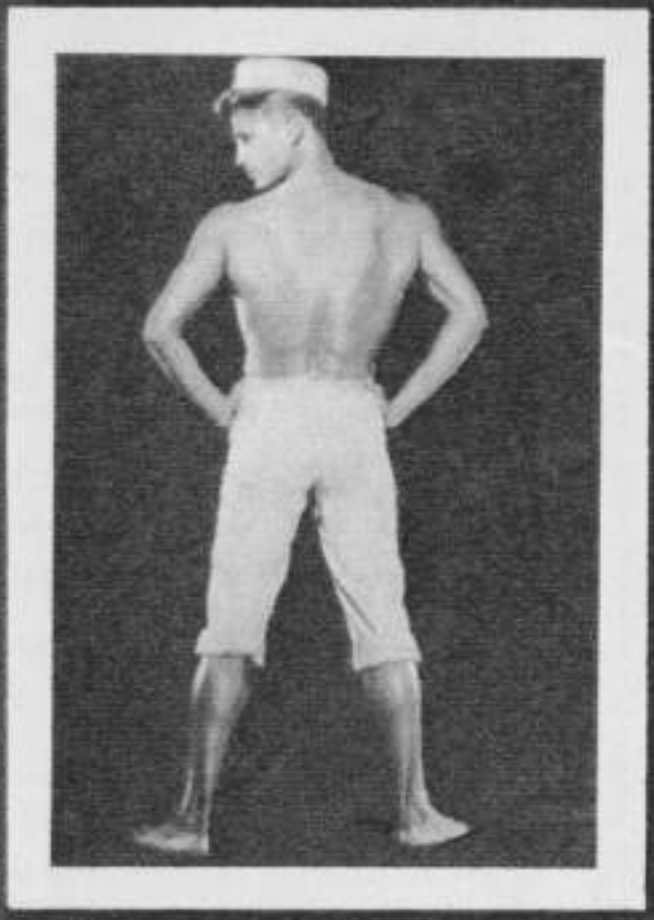

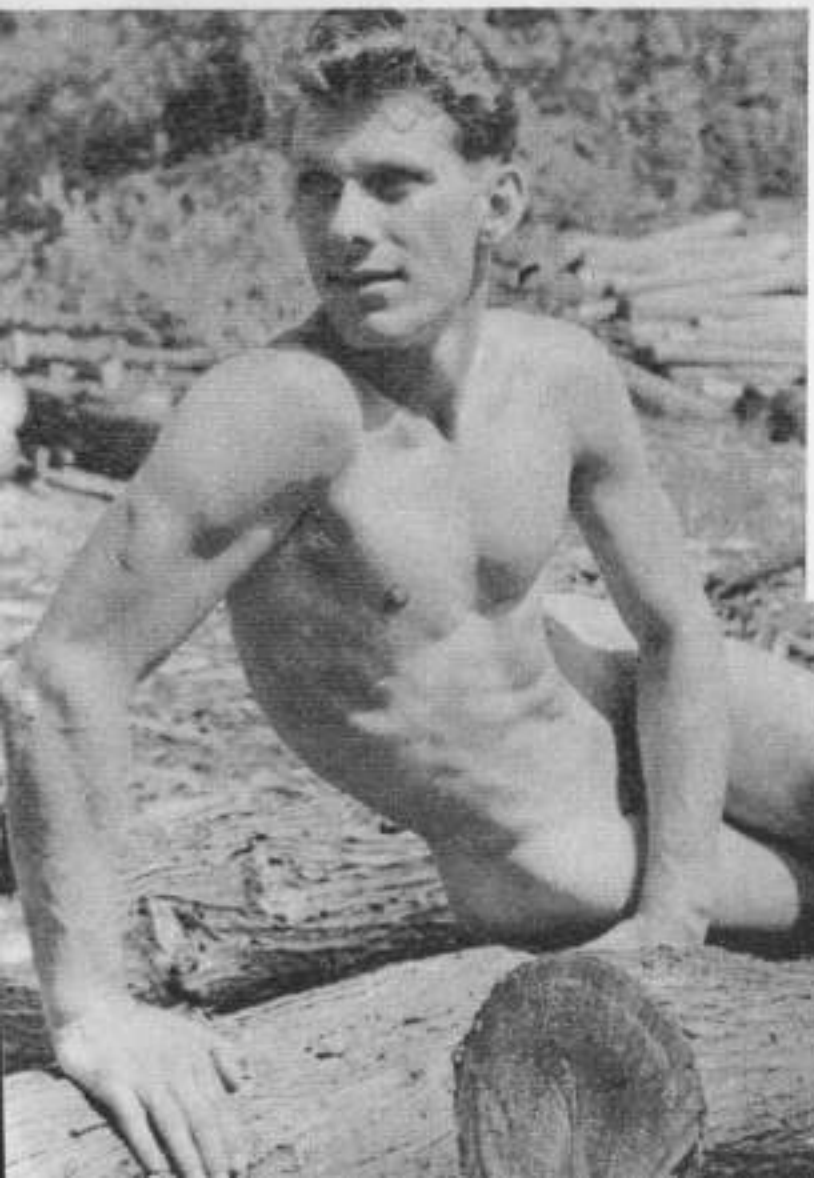

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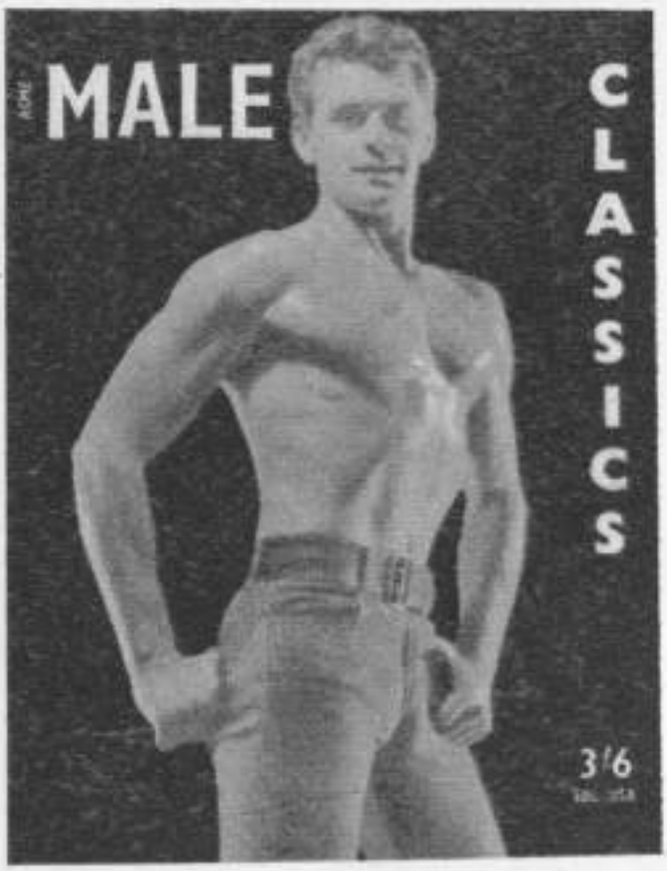

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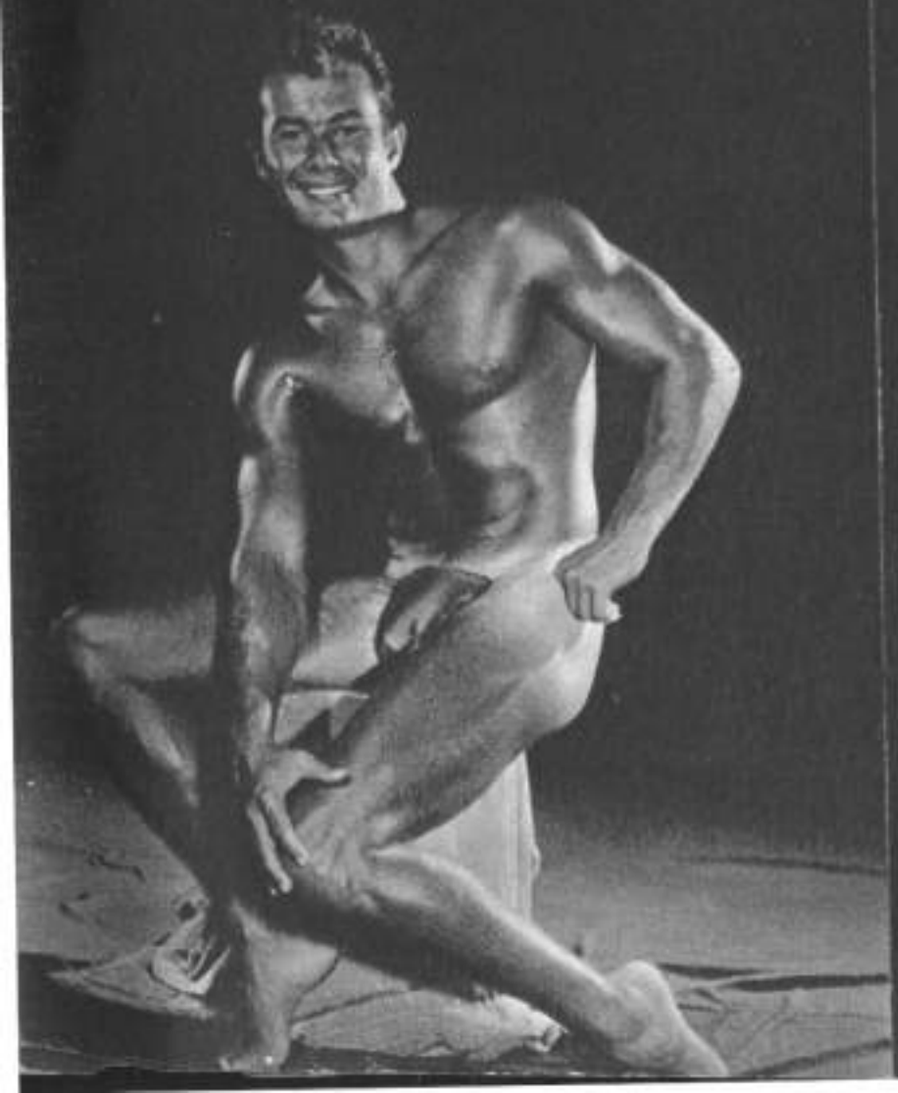

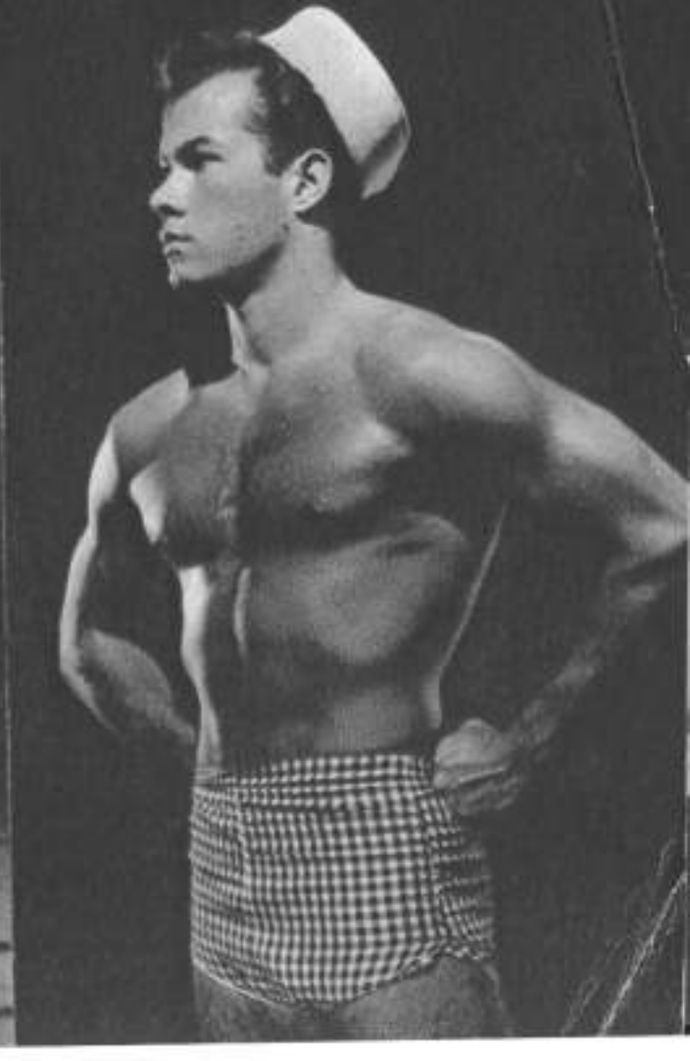

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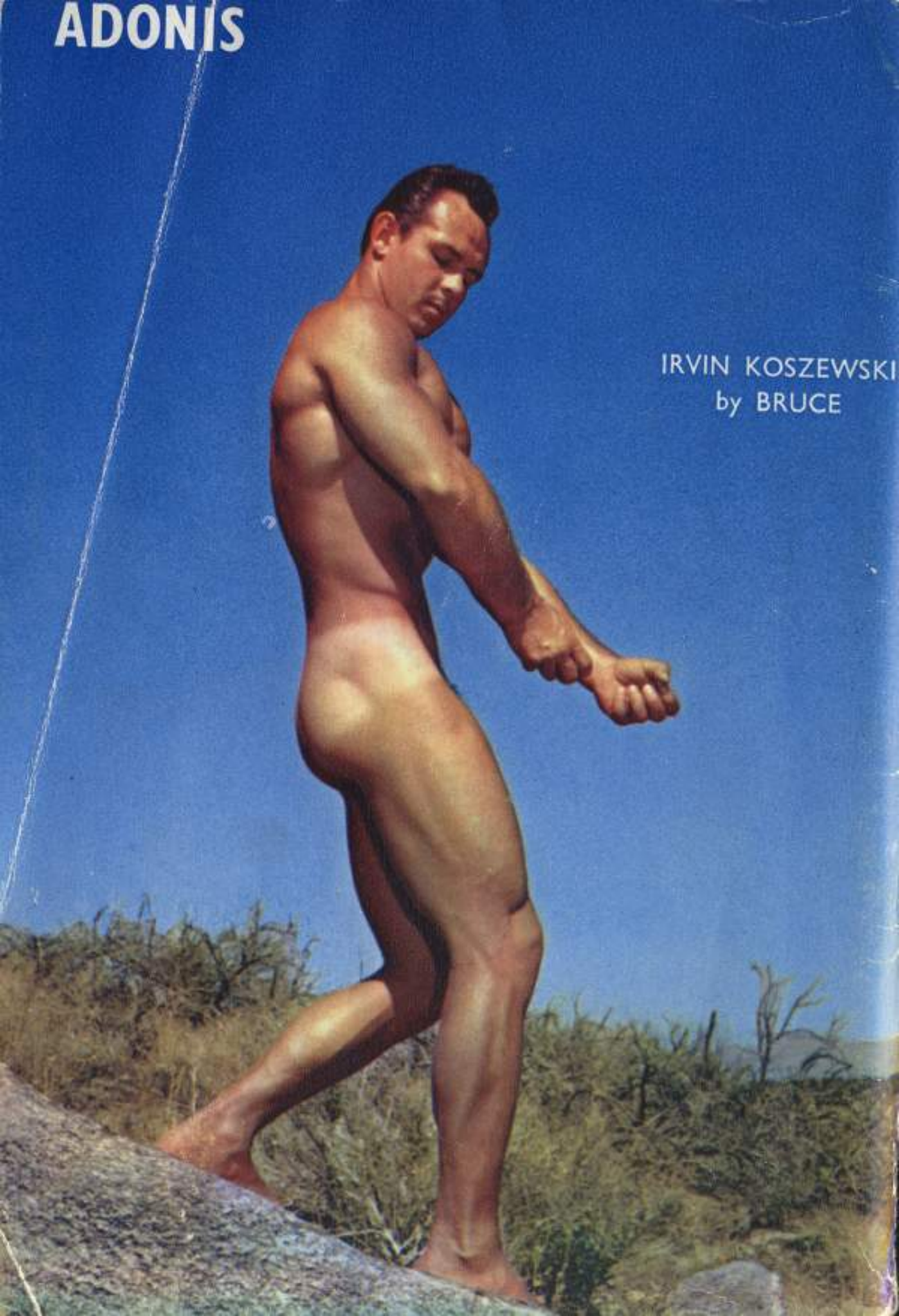

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